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This, Emp., NEWPORT.
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THE



ERA

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"PRETTY PEGGY."
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WEDNESDAY, DECEMBER 8, 1920.

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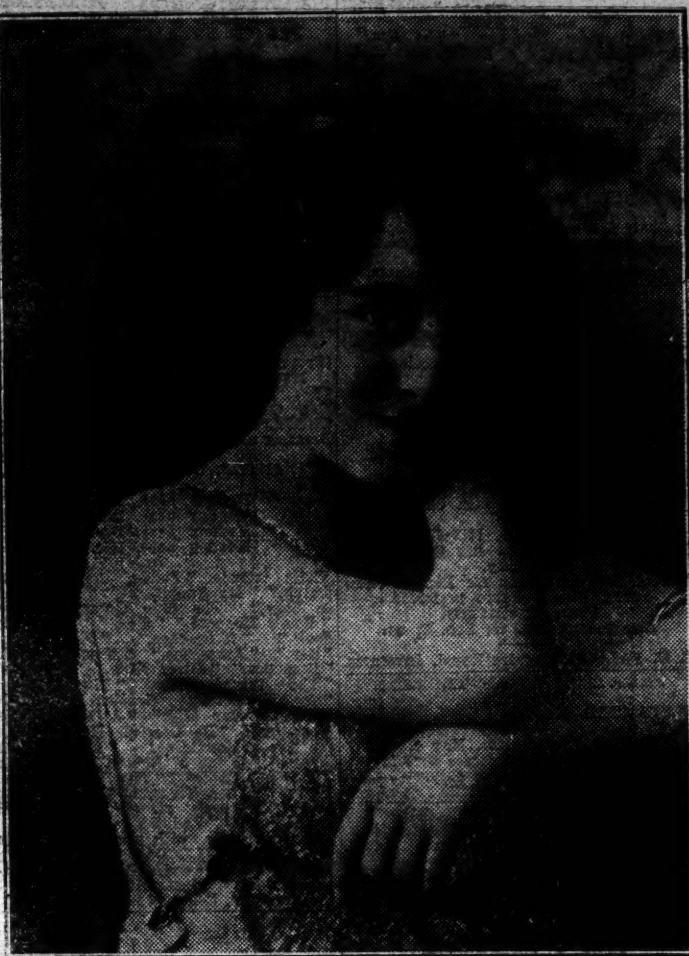
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HOMELY
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Jan. 27 (3 nights).

PLEASURE GARDENS, FOLKESTONE.
Jan. 3, March 21.

PALACE THEATRE, RAMSGATE.
Dec. 13, Dec. 13, Dec. 13.

PALACE THEATRE, MAIDSTONE.
May 16.

All once nightly.

London Representative for W. W. Kelly
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H. W. ROWLAND'S AGENCY.
52, Shaftesbury-avenue, W. 1.
Regent 1651. "Topobill, Piccy, London."

**ROYALTY THEATRE AND OPERA
HOUSE, BARROW-IN-FURNESS.**

WANTED. First-class Attractions, once
or twice nightly, May 9, on, with
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Royal, Jarrow-on-Tyne.

(Once nightly.)

NEW THEATRE, BOSTON.

PANTOMIME ARTISTS' WANTS.

Character and Versatile Comedian.
Joe Raymond.
WANTED. Panto, Revue, etc.
30, Oakley-road, Islington, N. 1.
Thanks Best and Taylor, Rayner and
Conquest for offers.

EDDIE LYONS and JOE FAY.
Just Comedians.
Who Sing, Talk, and Dance, &c.
WANTED. Pantomime. Unexpectedly
vacant through misunderstanding.
Last three years, Harry Burne, Esq.
Thanks Managers, Agents, Proprietors,
for offers.

This week, Town Hall, Pontypool, Wales.
First-class offers invited.

WANTED. Known.
ANDY ROBERTS.
Knockabout Comedian and High Shift
Walker.

Just the thing for panto.
Can open immediately.
Offers to 49, Liberty-street, Brixton,
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AMATEURS, PUPILS, ETC.,
WANTED.

WANTED. Amateurs, Aspirants; songs,
sketches, everything supplied.
(Stamp) Call, afternoons, MR. D. ALBERT,
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WANTED. Ladies, Gents, Singing, Acting
taught; thorough preparation
for the stage; fine chance for beginners.
Apply, D. ALBERT, above address.

MISCELLANEOUS.

WALSALL THEATRES CO., LTD.
WANTED. Young Acting Manager for
Grand Theatre, Walsall (twice
weekly). Apply, stating age, experience,
and salary expected, to WM. J. OS. AN-
DREWS, General Manager, Her Majesty's
Theatre, Walsall.

WANTED. Resident Stage Carpenter.
State age, recent references, own
salary required. E. G. FALCON, County
Theatre, Bedford.

WANTED. Carpenters, for Pantomimes.
Apply, BROWN'S AGENCY, Rooms
8 and 9, Albion House, 61, New Oxford-
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WANTED. Carpenter, small parts.
Provinces; young advance agent
abroad. WATERSBY'S AGENCY, 3,
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WANTED. Lady. Stenographer, to
travel with "revue" company.
commence Dec. 27. Terms, refs., and full
particulars first letter, to Box 148, "The
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WANTED. Wig Dresser, to go on tour;
male or female. Apply, 43, War-
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WANTED (Men and Women). Exhi-
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Takers. Experienced. Dourmen and Glad
Ballroom. Operators, for Agricultural Hall
and Olympia. Apply by letter only, stat-
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BARTMAN, 115, Wilfield-way, Coler's
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WANTED. Scenic Artist, or Stage Car-
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brushes. Also Wardrobe Mistress, capable
carpenter preferred. Open, Theatre, Bilson.
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WANTED. Scenic Artists, to know that
Lee's hold a large stock of Scenic
Colours, Brushes, &c. Write for Catalogue.
A. LEE & CO., 129, London-road, South-
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WANTED. Known. Smart Manager (32)
disengaged shortly; 15 years' ex-
perience in all branches of variety and
cinema; first-class musician and operator.
Those open to engage a good man will
lose no time by writing to 25,
LOWE, Manager, Picture House, Alde-
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WANTED. Known, at liberty Monday.
as Stage Manager; can operate,
write posters, handy man all round; life
abstainer; age 35; 15 years' experience;
highest refs. HAMMERTON, Empress
Music Hall, Brixton.

WANTED. Engagement by Lady;
smart appearance; would assist man-
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"The Era."

WANTED. Known. Short-hand Typist.
Secretary; good general experience;
used to theatrical office; disengaged.
MISS H. 10, Chalcut-cres., N.W. 1.

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WANTED. by Widow. Light Employ-
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dresser, cloak-room attendant; energetic;
good references. X. 801, Fulham-road,
S.W. 5.

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WANTED. To Tour for Season 1921, a
thoroughly reliable Bandmaster;
must be conversant with the Circus Bus-
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to LORD JOHN SANGER & SONS, LTD.,
Burslow Lodge, Horley, Surrey.

WANTED. Musical Director, Piano;
must be able to arrange.
Open at once.
Long tour to right person.
J. BLERIOT,
Opera House, Kidderminster.

WANTED. Musical Director, for Musi-
cians' prices. Apply, BERRY and LAU-
RANCE, LTD., 52, Haymarket, W. 1.

WANTED. First-class Piano-Conductor,
for pantomime, County, Reading,
and tour; revue to follow. State experi-
ence, rehearse Dec. 15, DONALD KEIR,
65a, Lord-Haddon-street, Heston, Next
week, County Theatre, Reading.

WANTED. Pianist-Conductor; must be
thoroughly experienced in variety
and pictures; and possess good library;
A.M.U. terms £5 5s. weekly; once nightly
and 1 matinee; comfortable permanency;
open Monday next. Apply, ATKINSON,
Electric Theatre, Falmouth.

WANTED. Violin-Conductor, for pic-
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matinees; permanency for capable man.
Full particulars to MUS. DIR., Cinema
House, Sheffield.

WANTED. good Musical Conductor, for
piano; open Dec. 20. Terms, &c.,
write HENRY L. OSMOND, Bishopham,
Blackpool.

WANTED. Pianist-Conductor, able to
compose, arrange, transcribe, Panto-
mimes, to follow. WILLIAMS,
Theatre Royal, Bury St. Edmunds.

WANTED. Conductors, for London
Pantomimes. Apply, BROWN'S
AGENCY, Rooms 8 and 9, Albion House,
61, New Oxford-street, W.C.

MUSICIANS WANTED.

WANTED. Conductor, to rehearse im-
mediately, also Chorus Girls. JACK
MACKENZIE, Picturehouse, Galashiels.

THE PICTURE HOUSE,
WEST HARTLEPOOL.
WANTED. To open Dec. 13. Violinist-
Repet. (Ladies). Cellist, Drummer
(with tymps. and effects). A.M.U.; must
be reliable; matinee daily. Apply, with
references, to M. D., as above.

EMPIRE PALACE, DEWSBURY.
WANTED. good Repetitioner; variety,
twice nightly. Also capable Cellist,
for "Whitehall Cinema," Dewsbury; per-
manency. References, terms, date at
liberty, to E. G. SUMMERSFIELD.

CON WILLIAMS' ORCHESTRAS,
SCOTLAND.

WANTED. THE PICTURE HOUSE,
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Leader-Violinist, 5 evenings per week.
One Matinee.
Salary, £5 10s. per week.
To open Dec. 20.

THE PICTURE PALACE, GREENOCK.
Tympanist, 6 evenings, one matinee per
week.
Salary, £4 15s. per week.

Clarinet, 6 evenings, one matinee per
week.
Salary, £4 15s. per week.
To open at once.

PICTURE HOUSE, CARLISLE.
Orchestral Pianist.
Salary, £5 2s. 6d. weekly.
To open Dec. 13.

Applicants must be members of the A.M.U.,
or prepared to join.
Full particulars, and free trial to
MR. CON WILLIAMS' Grand Central,
GLASGOW.

HIPPODROME, DARLINGTON.
WANTED. First-class Leader and
Cello, to open immediately. Terms
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WANTED. Immediately, for a First-
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No letters. Apply personally, ALFRED
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WANTED. At First-class Variety Halls.
Newport Empire (Mon.), Leader.
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Celloist.

Edinburgh Empire, First Cornet, also
Repetitioner.

Applicants must be experienced and thor-
oughly competent. Write, with full par-
ticulars, referees, and to the MUSICAL
DIRECTOR at the above-mentioned hall.

WANTED. Lady Violinists (leaders).
Celloists and Pianists, for hotel en-
gagements, Christmas Night. Apply, by
letter only, HALLERTON SHAW, 17,
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bury, N.W. 2.

WANTED. First-class Violinist as leader.
Relief Pianist. Apply by letter to
FORD PALLADIUM CINEMA, Ward-rd.,
Stratford, E. 15.

WANTED. good Leader, open Dec. 25.
Palace Theatre Cinema.
Terms £4 2s.
Half salary matinees.

Apply, with references,
J. DEXTER,
Musical Director,
Palace Theatre,
Preston.

WANTED. Leader Violin and Oboe, ex-
perienced in 1st clarinet. State
terms with refs. to E. WINTER, Manager,
Empire, South Shields.

WANTED. To open Dec. 20. Leader;
must be steady and reliable. Used
to varieties, Mus. Com., etc.
Twice nightly.

Comfortable and permanent shop to right
man. Enclose last 2 references, age, and
full particulars. Terms, £4. Apply,
T. WHITE, Mus. Dir.,
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KEVIN HALLS, GLASGOW.
WANTED. First-class Leader-Violin, to
take charge of band of 8; must be
well expd. in varieties, and be smart
at the business; three weeks' engt., commenc-
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formances 6 hours per day; terms £3 per
week. Also Jazz Drummer, for dance
band, for the above, terms £7 per week;
no railway fares paid. Apply in first
instance to SIGNOR TROCCOLI, Musical
Director, 15, Abbot-cres., Glasgow.

WANTED. Violinist-Leader; must be
brilliant soloist and good warm tone;
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WANTED. To open immediately.
Ladies for First Violin and Cornet.
Age, terms, and refs., E. G. FALCON,
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open immediately; exp. varieties and
pictures; twice nightly. Apply, stating
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Theatre, Salisbury.

WANTED. 1st Violin, open Dec. 20.
23 refs. KARSTEN, M. D., Hippodrome,
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WANTED. Good First Violin (not for
leaders) and preferred able to
play piano a little, or viola. Apply, stat-
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Court Cinema, Darlington.

WANTED. for Fulham Grand Theatre
Cinema, Lady Violinist; perm. to
suitable artist. MUS. DIR., Fulham Grand
Theatre, S.W.

WANTED. Violinist and Celloist (or
Complete Trio), for Hydro (Harro-
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State terms, photos, references, MISS
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WANTED. Lady Violinist, at once.
S.W. Cinema. To lead if necessary.
MUS. DIR., Box 153, "The Era."

WANTED. Violinist; lady capable of
playing a solo, and must also be a
good Orchestral player. Also Lady Relief
Pianist. Apply, THEATRE CHARMING,
West Ealing Broadway, W.

WANTED. first-class Violinist, in
Staffs, to lead cinema orchestra,
afternoon and evening; permanency to
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"The Era."

WANTED. for hotel, Dec. 24 to Jan. 1,
good Violinist, for trio; easy hours.
Yorkshire. State terms to Box 143, "The
Era."

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LES MILLIONS D'HARLEQUIN, by Drigo.

Value from the famous Serenade.
Salon Orchestra, 2/-, P.C., 8d. E.P., 4d.
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WANTED. Violinist and Celloist, for
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leader, for evening show in Cardiff.
WILLIAM MORTIMER, 8, Machem-place,
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WANTED. Violin, to complete trio,
with view to engagement. Part-
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WANTED. First-class violin; capable of
Leader; only those with first-class
experience need apply. Pictures. MRS.
BUCKLEY, Academy, West-st., Brighton.

WANTED. Musicians used to dance
music only, 5 evenings a week; Vi-
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Trombone. W. F. HURNALL, King's
Hall, London-road, Tel., 1022 Brixton.

WANTED. Immediately, for hotel, good
Violinist, Pianist, and Cello
(gents.); must thoroughly understand café
and hotel work; to steady, capable per-
formers a comfortable permanency. Age,
terms and refs., to CONDUCTOR, 40,
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WANTED. Known, Lady Pianist
wishes to meet with good Violinist.
Leader with up-to-date library, or would
share in same; also good Lady Celloist,
to form Ladies Trio or Quartette, to prac-
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Box 150, "The Era."

WANTED. First-class Violinist, Double
Bass, Pianist, and Drums, for West
End Café. Apply, 12 to 1, GRAY, 12,
Archer-street, Piccadilly, W.

PALMER GREEN, N.
WANTED. Violin, Bass, Horn, Flute,
Oboe, and Trombone (all ex-addi-
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sive terms. SHAW, 28, Charing Cross-road,
London.

WANTED. for the Opera House, Bel-
fast, to open Dec. 20, 1st Cornet
and Clarinetist, and Oboist; long en-
gagement; A.M.U. terms. Address,
WARDEN.

WANTED. for Pantomime Season at
Glasgow Coliseum, commencing Dec.
13. First French Horn. Applicants must
be experienced and thoroughly competent.
Write, with full particulars of experi-
ence, &c., to M. D. Coliseum Theatre,
Glasgow.

WANTED. Dec. 27, for Season of Ten
Weeks, Grand Opera at Liverpool.
1st Horn and 2nd Oboe, and Cor. Anglaise.
Not pitch essential. Terms, refs., and full
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BIRMINGHAM CITY POLICE BAND.
WANTED. Solo E Flat Clarinet
Player and first-class Tympanist;
age not above 30, and not less than 18. In
height; commencing pay, bonus, and
allowances, total 85s. per week. In addi-
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for married men.

Applications to CHIEF CONSTABLE
(Band), Birmingham.

OLYMPIA CINEMA, BLACKBURN.
WANTED. Double Bass open Dec. 20.
Salary, £4 1s. weekly, including
mattress. Apply, REGINALD
YORKE, Manager.

WANTED. for Pantomime Season at
Sheffield Empire, commencing Dec.
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experience, &c., to MANAGER, Empire
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WANTED. Lady Celloist and Clarinet-
ist, for Midlands, also, will Ladies'
Trio kindly write in MAY WALTER
ORCHESTRAS, 3, Macclesfield-street,
Shaftebury-avenue, W.

WANTED. First-class Celloist, experi-
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once Sunday. Apply, MUSICAL DIREC-
TOR, Trivoli Picture Theatre, Talbot-sq.,
Blackpool. Refs., &c.

WANTED. First-class Celloist, gent or
lady, with cinema exp., for West-
End.
Box 149, "The Era."

WANTED (through disappointment).
good Celloist (other exp.), open
Dec. 13, or as early as possible, after
pictures; twice nightly and two matinees;
good salary paid to good player. Send
terms and refs. to MUSICAL DIRECTOR,
Alexandra Palace, Longdon, Staffs.

WANTED. To open Dec. 20, Celloist for
high-class cinema. Apply, stating
terms, to C. C. DOWNS, 20, May-street,
New Cleethorpes, Lincs.

WANTED. To open Dec. 20, 1920.
Celloist (gent.). A.M.U. terms.
Apply, W. LUPTON, Musical Director,
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WANTED. Cello. Grand Theatre,
Brighton, commencing Dec. 20. Terms,
refs., TOM PARSONS, M.D.

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WANTED. Cello, to commence Dec. 13;
must be good. Apply, MUSICAL
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WANTED. at once, Celloist, 6 evenings
only, as early as good exp. Apply,
M.D., 32, London-road, St. John's Wood,
any morning before 1 o'clock.

WANTED. 2 Celloists, for Ramsgate
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hotel work, and reliable in every way.
State earliest date could start. E. H. JEP-
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none but steady and reliable men need
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WANTED. Double Drummer, with own
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Sub-Leader, to start Boxing Day; both
permanent. Apply, MUS. DIR., Grand
Hall, New-road, Camberwell.

WANTED. Smart Ladies' Trio, for
Café in North; excellent terms. Call
immediately. MAY WALTER'S ORCHE-
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WANTED. at once, for Abroad, Jazz
Drums, Banjo, Banjo-line (play vio-
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Regent-street, W. 1. Phone, Gerrard 3374.

RHYL URBAN DISTRICT COUNCIL.
WANTED. An Orchestra, for Summer
Season.

The Rhyll Urban District Council invites
Tenders for supplying an Orchestra of
Eighteen Performers and Conductor for
the Rhyll Pavilion and Gardens, from
May 15, 1921, to Sept. 25, 1921. The terms
must be inclusive of library, travelling ex-
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The Orchestra will be required to play
for two hours every afternoon in the Gar-
dens, and for the duration of the theatric-
al, musical comedies and other entertain-
ments each evening in the Pavilion, also
to play on Sunday afternoons in the Gar-
dens, and for the evening concert in the
Pavilion, and, if required, to attend not
more than three rehearsals in each week.
When tendering, applicants are requested
to state the proposed instrumental com-
bination.

Tenders to be addressed to the under-
signed at his office, Pavilion, Rhyll, not
later than Dec. 16, 1920.

J. W. JONES,
General Entertainments Manager.

WANTED. Known.
MAUD RISELEY, A.R.A.M.,
Musical Director, Grand Cinema, Pading-
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Morning at
THE CINEMA EMPLOYMENT BUREAU,
18, Cecil-court, Charing Cross-road, W.C.

VIOLINISTS, PIANISTS, REPETI-
TIERS.

wishing to become Leaders; also Celloists,
Basses, Clarinets, and Oboes, &c.; are in-
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Engagements found daily for pupils.
Actual experience of playing with a Cin-
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Special Tuition Given in All Tavan
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Music Lent for Home Study.

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The special facilities of the Cinema Bureau
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Moderate Fees.

DEMOLISHED MUSICIANS ARE RE-
COMMENDED TO ATTEND ABBOTT'S
CLASSES.

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ABBOTT'S ORCHESTRAL
SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL
for London for Violinists and
Pianists who wish to become Leaders.
Musicians with or without experience
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Thorough training in Pedal Organ,
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Classes daily. Also Thursday evening.
APPOINTMENTS FOUND.
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WANTED. Mus. Directors and Man-
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THE SARTORI INVISIBLE MUTE.
For Violin or Viola.
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WANTED. Ladies' Band, for East
Coast Seaside Resort, 12 to 14 in
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WANTED. Musicians (ex-Service), to
complete London Territorial Corps
Band, write, KESSELS & CO., 41, Rath-
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WANTED. THREE MALE MUSI-
CIANS, WHO CAN ALSO SING.
WONDERFUL OPPORTUNITY FOR
RIGHT MEN WRITING SEND PHOTO.
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ASHTON PAVILION, ST. ANNE'S-ON-
SEA.
WANTED. Lady Instrumentalists.
First-class only.
Now booking for next summer season.
All instruments.
Apply, WHITTAKER, Mus. Dir.

WANTED. Trios, Quartettes, and
Separate Musicians, for London
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DIRECTOR, 41, Rathbone-place, W. 1.
ROYAL AIR FORCE CENTRAL BAND
and
ROYAL AIR FORCE (CADET) COLLEGE
BAND, CRANWELL.

WANTED. Musicians (all instruments)
for present and impending vacancies.
preferably double-handed men (wind
and string instruments). Only experienced in-
strumentalists will be accepted.

Apply, in the first place—
For the Central Band—
To PILOT OFFICER J. AMERS,
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For the Cadet College Band—
To BANDMASTER A. E. HALFORD,
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WANTED. Known. THE ALLCHURCH
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WANTED, Engt. as Violinist, Leader and Pianist (2), exp. cinema, concert, and orchestra. Large library. TAVAN, 4, Junction-road, Brentwood, Essex.

WANTED, by first-class Violinist, Position as First Violinist (Theatre) or Leader (Cinema); London only. First-class offers only considered.

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45, Planting-street, Cardiff.

WANTED, Engagement in hotel for Christmas Holidays (seaside preferred) by Lady Violinist (L.R.A.M.); brilliant leader; and Lady Pianist (also brilliant vocalist). A.R.C.M. Apply, MISS EVETTS, 7, Beech Croft-rd., Oxford.

WANTED, Engagement in hotel for Christmas Holidays (seaside preferred) by Lady Violinist (L.R.A.M.); brilliant leader; and Lady Pianist (also brilliant vocalist). A.R.C.M. Apply, MISS EVETTS, 7, Beech Croft-rd., Oxford.

WANTED, Known, Lady Violinist at liberty, from Dec. 18 to Jan. 2; thoroughly experienced; pictures, hotel, café. Box 132, "The Era."

WANTED, Engt. by Exp. Lady Violinist; cinema or café; good refs. East Coast preferred. Box 135, "The Era."

WANTED, well-known Violinist, Disengaged for London or Suburban Cinema. VIOLINIST, 11, Mossbury-road, Clapham Junction.

Solo Violinist, pupil of Sauter.

WANTED, Known, open for Concerts, At Home, Halls, or good-class Quartettes, Trios, &c. Com. 63, Derwent-palms Green, N.

WANTED, Engt. by Violinist, to play with Leader at cinema or café. MISS NEVE, Beech Tree Cottage, Woldingham, Surrey.

WANTED, Known, Violinist, experienced, open for deputising, evenings only; dances, pictures, dinners, &c. can supply band from 3-8. Write, VIOLINIST, 70a, Murray-road, S. Ealing, W. 5.

WANTED, Known, Violinist, with Pianist, for cinema (joint engt.), exp. good repertoire; any distance. C. A. M., 84, Mill-lane, Leicester.

WANTED, immediately, Engagement by first-class Solo Violinist and Pianist, together, large and up-to-date library; Tavan and Mouton. Write or wire, MUSICAL DIRECTOR, 6, Beechdale-road, Brixton.

WANTED, Perm. Engt. by 1st or 2nd Cornet Player. A.M.U.; cinema, brass, good refs. M. A. KIRK, 12, St. John's Church-rd., Hackney, E. 8.

WANTED, Known, Solo Cornet and Trumpet, concluding 5 years' engagement with the Pavilion Orchestra, Llandudno. Open for good offers.

WANTED, Engagement, Clarinet, combine Violin Repertoire or Second; experienced; A.M.U. terms. Box 852, "The Era."

WANTED, Engt. by high-class E-flat Clarinet Player; 14 years' military band exp.; highest possible refs.; age 30; open from now onwards. Box 137, "The Era."

WANTED, Engt. or Dep. by experienced Clarinet, any business, for 2 weeks, from Dec. 11. ELLIOTT, 47, Adela-av., W. Barnes, New Malden, Surrey.

WANTED, Engagement by experienced Clarinet; high or low pitch; any bus.; good refs. FRED MATTHEWS, 6, Cross-street, Oadby, Leicester.

WANTED, Known, Clarinetist at lib., exp., any bus., good tone, refs. Particulars and CHAIRMAN, 25, Loring-st., Newington Heath, Manchester.

WANTED, Known, Lady Double Bass Player seeks seaside engagement, Christmas week only. Box 164, "The Era."

WANTED, Known, Lady Bass vacant, exp. pictures, variety, theatres. HARRIS, 10, Manor-place, Paddington Green.

WANTED, Known, Contrabassists (thoroughly experienced), at liberty, deputising, &c., any description. Manchester and districts. FERRARINI, 76, Oldham-street, Hyde.

WANTED, Engt. by Double Bass; London or subs. NELSON, 50, Robson-road, West Norwood, S.E.

WANTED, Engt. by Double Bass, London or suburbs; thorough, good all-round experience, any business, BASSO, 63, Dunstan-rd., East Dulwich.

WANTED, by String Bass Player, Employment during January. Apply, Box 162, "The Era."

WANTED, Known, Trombone, used quadrille and jazz music; evenings only. TROMBONE, 122 Munton-road, New Kent-road, S.E. 17.

WANTED, Known, by Trombone, disengaged; thor. exp.; good offers invited; any bis. or good tour. SMITH, 55, Cobden-st., Greenbank, Blackburn, Lancs.

WANTED, Known, Saxophone, at liberty from Saturday, for hotel, dances, &c.; excellent refs. 55, Hilltop-road, N. 7.

WANTED, Known, Lady Cellist wishes Hotel, Christmas Engagement; now disengaged evenings, deputising, or dances. 24, Manchester-street, W.

WANTED, Known, Lady Cellist, disengaged any afternoon. ABBOTT, 47, Uxbridge-road, Shepherd's Bush.

WANTED, Engt. by first-class Cellist, R.A.M. (Medallist), desires Engt. in hotel or café, &c.; no cinema. Good offers only.

Apply, Box 158, "The Era."

WANTED, Known, experienced Cellist, open to engagement in or near London; any business. Box 154, "The Era."

WANTED, Engt. as Cellist, experienced in pictures and variety; good refs.; can open Monday. BATES, Cellist, King's Theatre, Hordley, Sussex.

WANTED, Engagement by experienced Lady Cellist, Cinema, 10, Temple-rd., Balham, S.W. 12.

WANTED, Engt. by absolute Solo Cellist; 12 years' experience at best business. Also Wanted, Engagement by 21 experienced Orchestral Pianist; could be engaged together if desired; best offers only entertained; London only. Address, "CELLIST, Box 138, "The Era."

WANTED, Engagement by experienced "CELLIST, any business; excellent references; vacant December 20; London & suburbs.

"CELLIST, Box 115, "The Era."

WANTED, Engt. by Cellist; any bus. "CELLO, 4, Glengary-road, East Dulwich, S.E. 22.

WANTED, shortly, by Cellist, good, permanent Engt. music hall; theatre, or pictures and variety; well exp. Write, "CELLIST, Box 161, "The Era."

WANTED, by first-class Lady Flautist and Piccolo; first-class ability; 15 months' experience; excellent refs.; food reader. Any reasonable offer to further experience. Box 163, "The Era."

MUSICIANS' WANTS.

WANTED, Flute Engt. 3 to 6 p.m. for 1st. Known, gentleman Flautist, A.M.U.; London West End Cinema; fast and sharp pitch; pantomime. CLAYTON BOYES, Bushey.

WANTED, Known, an experienced Solo Flautist is at liberty; many years in concert, variety, and pictures; young, reliable, sober, and a professional player; high and low pitch.

FLAUTIST, 34a, Thicket-road, Atherley, S.E.

WANTED, Engagement as Flautist; high and low pitch; late principal flute National Opera Co., Surrey Theatre, London. W. SCOTT, 78, Stormont-road, Glasgow, Liverpool.

WANTED, by thoroughly experienced Orchestral Organist (lady), deputy work. Vacant Dec. except following dates: Dec. 8, 12, 19, 24, 27, and 28.

M. EASTER, 79, Genesta-road Plumstead, S.E. 18.

WANTED, Engt. by Reed Organist (lady) L.R.A.M., exp. efficient, 24, Elm-grove, Hammersmith, W. 6.

WANTED, Known, Orchestral Organist (pipe or reed organ); London or suburbs; no objection to relief or piano. Terms 25.

KNIGHT, 53, Fisherton-street, Edgware-road, Paddington.

WANTED, Engagement, London, by experienced Organist and Pianist (lady); good sight reader, transposer; play on cello, clarinet, &c.; moderate salary for permanency; good references.

Please write only, Mrs. H. Organist, 15, Argyle-street (bottom flat), King's Cross.

WANTED, afternoon Engt., or deputising, by experienced Orchestral Pianist-Organist. CANSFIELD, 30, Ellenborough-road, Lordship-lane, Wood Green, N. 22.

WANTED, Known, Christmas, experienced Orch. Pianist and Org. joint or single; hotel or café or deputising. "H. 8, Oxford-terrace, Hyde Park, W. 2.

WANTED, Permanent Engt. by first-class Orchestral Pianist (L.R.A.M.), in café or cinema; experienced; excellent testimonials. Please state terms and particulars. MISS ETHEL COX, c/o The London and Liverpool Pianoforte Co., 32 and 34, Granby-street, Liverpool.

WANTED, by Lady Pianist, excellent accompanist and dance music; afternoon and Early Evening Work; good organist. Box 91, "The Era."

WANTED, Engagement as Pianist to Private Dancing Mistress; also Accompanist. PIANIST, J. K., 70c, Peckham-road, S.E. 8.

WANTED, Permanent Engt. (London only), by thoroughly experienced Orchestral Pianist (L.R.A.M.); Hotel, Cinema, Café. Only first-class offers entertained. Box 134, "The Era."

WANTED, by very accomplished and experienced Orchestral Pianist (L.R.A.M.), first-class offer; London only. J. G., 6, Calhoun-street, W.C. 1.

WANTED, Engt. Lady Pianist, as Relief (without other work). Letters, V. S., 413, Green-lanes, Harringay, N. 4.

WANTED, Deputising by Lady Orchestral Pianist; any business. K., 14, Rowfant-rd., Balham, S.W.

WANTED, Re-engagement by experienced Orchestral and Solo Pianist. L.R.A.M.; ex. pictures; good reader. A., 36, Albany-rd., W. Baling.

WANTED, Known, experienced Pianist, cinema or café; start immediately. 17, Cleveland-rd., Lowestoft.

WANTED, Known, Pianist, well experienced, desires change; Orchestral work only. PIANIST, 15, Granville-road, Lewisham, S.E. 13.

WANTED, Known, Lady Pianist, at liberty, seeks Engagement; sight reader; Trio, Orchestra, Cinema, Hotel; salary £3 10s. PIANIST, 47, Sherbrooke-road, Carrington, Nottingham.

WANTED, re-Engt., Lady Pianist; exp. in cinema work, as relief or trio; London or suburbs. PIANIST, 42, Epirus-rd., Fulham, S.W. 6.

WANTED, Engt., deputy, good exp. in cinema. PIANIST, EDITH WYATT, 34, Essex-rd., Canonbury, N.

WANTED, Engt. by Lady, engagements as Accompanist or Pianist with orchestra; Trio or Quartette for dances, concerts, or dancing classes. Apply, Box 159, "The Era."

WANTED, Known, exp. Orchestral Pianist, now disengaged; sight reader; would deputise. PIANIST, 24, Godolphin-rd., Shepherd's Bush, W. 12.

WANTED, Known, an Orchestral Pianist will deputise. Address, MISS KATE KIMBELL, A.R.C.M., 14, Whitehall-mansions, Highgate, N. 3.

WANTED, Engagement by good Pianist; experienced concert, dance, orchestral and concert party work. LESLIE SIMS, 60, Bromar-road, Denmark Park, S.E.

WANTED, Known, first-class Orch. Pianist and Cornetist seeks Evening Engagements; thor. exp.; dances a specialty; terms moderate; no cinema. Write, 11, 109, Cornwallis-road, Holloway, N.19.

WANTED, Known, first-class Orch. Pianist and Cornetist desire to join orch. of first-class musicians, with view to good engagements. Write, A. A., 124, Coltenham-road, Hornsey Road, N. 19.

WANTED, Known, GEORGE A. BIRCH, A.L.C.M. Solo Pianist and Accompanist. 87, Bedford-rd., Ilford, Essex.

WANTED, Engt., Cinema, by thor. experienced Pianist, Solo or Orchestral. PIANIST, 5, Hunsdon-villas, Carshalton-rd., Sutton, Surrey.

WANTED, Known, Pianist Receives and Visits Pupils. Holder of 5 certificates. Engagement required. 44, Dalkeith-road, S.E. 21.

WANTED, an Engagement or Relief at a high-class cinema or evening dances as a Pianist; a brilliant and experienced player; good musician and extemporiser; would prefer to play with small orchestra. Box 139, "The Era."

WANTED, Known, Rehearsals At- tended, theatrical dances, songs, concerts, &c., by exp. prof. PIANIST, daily till 5 p.m. Apply, 10 to 12, PIANIST, 39, Mornington-crescent.

WANTED, Engt. as Pianist; liberty Jan. 3, used to any business, 24 years' exp.; present sit. 4 years. Address, WHITEHEAD, Hippodrome, Blackpool.

WANTED, Engagement, by Pianist experienced. References, LILLIAN FORD, 65a, Highbury-hill, N.5.

WANTED, Engagement by Pianist and Cellist, hotel or café; both thoroughly experienced; own library; joint or separate. Write, 112, Warley-road, Blackpool.

WANTED, Known, Orchestral Pianist; first-class ability; 15 months' experience; excellent refs.; food reader. Any reasonable offer to further experience. Box 163, "The Era."

WANTED, Known, Orchestral Pianist; first-class ability; 15 months' experience; excellent refs.; food reader. Any reasonable offer to further experience. Box 163, "The Era."

WANTED, Known, Orchestral Pianist; first-class ability; 15 months' experience; excellent refs.; food reader. Any reasonable offer to further experience. Box 163, "The Era."

WANTED, Known, Orchestral Pianist; first-class ability; 15 months' experience; excellent refs.; food reader. Any reasonable offer to further experience. Box 163, "The Era."

MUSICIANS' WANTS.

WANTED, Known, VOCALISTS, ENTERTAINERS, and DANCE BANDS, for engagements of every description. Apply, THE NEWMAN ORCHESTRAL AGENCY (under the direction of E. G. H. Newman), 37, Newman-street, W. 1.

Telephone, Museum 3054. Telegrams, "Waiting, London."

"This Agency is conducted on a fair and equitable basis, and no fee is charged to artists for registration."

WANTED, Known, a Reliable Harpiste, disengaged in January; good offers. Box 133, "The Era."

HARMONIUM (Alexandre), Gent. WANTED; Engagement in London; any business. B. 248, York-road, N. 7.

WANTED, Known, Jazz Banjoist in open for Evening Engagements in dance orchestra. F. LEWIS, 29, Shenley-road, Camberwell, S.E.

WANTED, Engagement or Odd Nights heard playing nightly at a West-End establishment; town only. Box 145, "The Era."

WANTED, Known, Jazz Banjoist and Drummer, open for Engts., joint or singly; can supply Jazz Band (any number); terms moderate. All coms. The Musical Music Co., Maynard-st., Lawrence-st., High-st., Holborn, W.C. 2.

WANTED, Known, by Banjoist, exp. in evening engagements; good references; Evening Engagements. JO, 159, Lupus-rd., S.W. 1.

WANTED, Known, smart young Jazz and Straight Drummer, tympanist and all effects, wants London Engagement. 639, Green-lanes, Harringay.

WANTED, Known, first-class Tympanist and Drummer, disengaged; any business. MISS L. GRAPTON-MCKINLAY, 24, Larkhill-rd., Clapham, S.W. 4.

WANTED, Engt. by first-class Trap Drummer, with effects (clock, &c.); any bus.; fully exp.; best refs. Apply to DRUMMER, 33, Balfour-road, Highbury New Park, N. 5.

WANTED, Known, Trap Drummer and Tympanist, experienced, own tympani and all effects, disengaged Dec. 6. Box 146, "The Era."

WANTED, Engagement as Double Drummer, with full jazz effects. Box 127, "The Era."

WANTED, Known, first-class Drummer requires Engagements, afternoons or evenings. DRUM, 10, Aulien-place, S.E.

WANTED, engagement as Double Drummer and Tymp.; 10 years' experience cinema. Box 165, "The Era."

WANTED, Known, Good Ladies' Trio, Open for Engagement in London; audition given. M. D., 33, Laurie-grove, New Cross.

WANTED, Engt. by first-class Trio or Quartette, vacant from Christmas and onwards; own library; 9 years' experience; cinema, hotel, restaurant, &c.; London or suburbs.

MUSICA, Box 114, "The Era."

WANTED, Known, Trio or Quartet, at liberty for hotel or other engagements. Box 160, "The Era."

WANTED, Engt., Trio First-class Musicians. Vacant Christmas or New Year. Can be heard at Broadway Palladium, Baling. Own Library.

Other instruments if necessary. First-rate offers only.

TRIO, 3, Loxley-road, Ealing, W. 13.

WANTED, engagement, excellent Trio or Quartette; long experience playing together; fine library; free Jan. 3 or 10; Lewisham or Peckham, S.E., district. Box 167, "The Era."

WANTED, Engt., Madame Bassano's Ladies' Jazz Bands, London or provinces. 8, Store-street, W.C. 1.

WANTED, Known, New Haven Ladies' Jazz Band at liberty for hotel, dances, &c.; own library; from 3 upwards. Terms moderate; audition given. Apply, 55, Hilltop-road, N. 7.

WANTED, Known, "THE JAZZIN' JAZZERS," the real, live first-class combination; at liberty for coming summer season. Letters, Box 125, "The Era."

WANTED, Known, THE MAY WALTER ORCHESTRAS. For terms, 3, Macclesfield-road, Shaftesbury-avenue, W. Phone Gerard 7650.

WANTED, Known, JORDAN'S Dance Band have open dates for at home, dances, &c. Apply, 45, Harringay-rd., N. 15.

WANTED, ENGT. BY SHERRY'S KNOWN JAZZ BAND. FREE FROM DEC. 25. THANKS TO THE MANAGEMENT FOR FURTHER OFFER.

APPLY, SHERRY'S, 11, MIDDLE-STREET, BRIGHTON.

CHRISTMAS ENTERTAINMENTS. WANTED, Known, Consult GORDON'S, 123, Regent-st. (next to New Gallery Cinema), for Bands and Entertainers. Advice Gratis. Phone, Gerrard 3374.

WANTED, Known, THE ALLOCHURCH MUSIC LENDING LIBRARY, large bands supplied; programmes, &c. desired. 131, Bedford-hill, Balham, S.W. 12.

SKATING WANTED. WANTED, Known, Floor Manager seeks Engt. on Rink. Refs. and particulars, 5, Stoney Rock-road, Leeds.

CIRCUS ARTISTS WANTED. WANTED, Known, To all whom it may concern, Crystal Palace Grand Imperial Circus opening Boxing Day, December 27, 1930.

All Artists engaged are expected to be there for to take part in the full Dress Rehearsal, which is being given to a distinguished gathering of London residents on December 23, 1930.

To those Artists who are providing horses, the two rings will be fixed one week beforehand, with free fodder and stabling, as from December 20, 1930. The Managers are making this provision in order that all artists shall be perfectly ready on the opening night as though the concern had been running for months, and everyone must help to make this a great success, as it is the greatest Circus in London.

The full call and list of artists and other members engaged will appear in this column next week.

To those wishing for any immediate information, apply to GENERAL MANAGER, Grand Imperial Circus, 64, Haymarket, S.W. 1.

N.B.—Artists are respectfully reminded that there can be no special music for one artist any more than another, as two and three acts are going at one time, and no preference can be given in the case of music.

WANTED, Known, Floor Manager seeks Engt. on Rink. Refs. and particulars, 5, Stoney Rock-road, Leeds.

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CIRCUS ARTISTS WANTED.

WANTED, Known, Animal Acts, Clowns, &c., for White City, London, from Dec. 18 to Jan. 15. Apply by letter to Sole Agents, NEWMAN'S AGENCY, 30, Rupert-street, London, W.

CIRCUS ARTISTS' WANTS. WANTED, Known, ROLLO, Aerial Slack Rope and Pole Act. Regent Theatre, Yarmouth. Next, Palace, Southampton. Liberty Dec. 20 and 27.

WANTED TO BUY. WANTED, Known, I Buy any Kind of Musical Instruments and effects; also military music. Best price given. BAGGLEY, 7, Regent-bridge, Manchester.

WANTED, Footlights, complete, Amateur Theatricals. Limes, &c. SOUTHCOMBE, 12, St. James-avenue, W. 13.

WANTED, to Buy, Chimes, or exchange tubular phone, am. tymp. Appointment by letter only, Box 123, "The Era."

WANTED, a quantity of Ape or Monkey Skins, men's and boys. State lowest price. Write, OGDEN, 17, Leicester-street, W.C. 2.

WANTED TO LET OR HIRE. WANTED, to Let, large hall for rehearsals, teaching functions, perfect piano and floors. MADDOX STUDIOS, basement (beneath Carter, Patersons), 6, Maddox-street, Regent-street, W.

WANTED, to Let, Hall, suitable for rehearsals, 14, Greek-street, Soho-square. Apply, SECRETARY, on premises.

To Musical Directors. WANTED, to Hire, weekly parcel of high-class Orchestral Music for piano, violin, and cello. Box 136, "The Era."

WANTED, to Let, Casino, Little-hampton, Season 1931. Concert Party or Theatrical. Coms. HARRY JOSEPH.

WANTED, to Let, for Rehearsals, Large Room, piano, from 25. hour. BAYSWATER SCHOOL OF MUSIC, 104, Westbourne-grove, W. 2.

WANTED, Ring Mat on Hire; 4ft. diameter. STAFFORD & NIEMAN, 50, Rupert-street, W.C.

WANTED, Hall, in London or near, for Boxing Night and Tuesday, Dec. 23, for high-class Variety entertainment; rental or sharing terms. Full particulars to BAYSWATER AGENCY, 104, Westbourne-grove, London, W. 2.

PARTNERS WANTED AND FINANCIAL. WANTED, Partner, £250, to develop well-established West-End Theatrical Agency. Box 157, "The Era."

WANTED, Known, a well-known performer (lady) would like to join a first-class Comedian, in Double Act; have wonderful good personality, and can put the goods over. Box 166, "The Era."

MISCELLANEOUS. WANTED, Known, Parody, "Oh, What a Wonderful World," clean, clever, and funny. 55, 7, LEXICUS, 3, Stansfield-road, Stockwell, S.W. 9.

WANTED, Known, to Amateur Music Composers, as an encouragement. A good price paid for suitable essay on short lyrics.

Send stamped address and 2d. to BELLHOUSE Music Agent, 99, 4th Street, Horden, Durham.

WANTED, Authors of Smart, Original Sketches, for three or four characters. Write, IDIENS, 22, Middlemark-road, Coventry.

WANTED, Known, Visiting Cards, 100 2s.; gold edge, 100 2s. 6d. Send for free samples. Mention paper. H. BAKES, 10, Park-avenue, Bradford, Yorks.

WANTED, Known, Tenders Invited for Curtains, Exchange Theatre, Ashford. Apply, ERNEST MANSELL, The Palace, Ashford, Kent.

MUSIC HALL ARTISTS WANTED. 18th Year. WANTED, Artists, to send Date List and Terms (Wire or Write).

EARLY DATES. All Managers get our EARLY DATES. Lest.

WILL DALTON, 57, Parsonage-rd., Withington, Manchester. Phone, 193 Didsbury.

Wires, "Granbette, Manchester." If You fix, wire me and stop my offers.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. Phone, Douglas 3142. "Grams," Cockney, Glasgow.

WANTED, Reviews, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

WANTED, good Novelty Act (Single or Double), for Dec. 27, week. Apply, ERNEST MANSELL, The Palace, Ashford, Kent.

WANTED, Tops, Acts of all kinds, for immediate

THE GREATER LAW

A Drama in Three Acts and Four Scenes, by

VICTORIA CROSS

The play that rivets the attention of the audience from the first to the last fall of the curtain.

NOW ON TOUR.

Opened at OPERA HOUSE, BELFAST, Nov. 1; GLASGOW, Nov. 8; KENNINGTON, Nov. 15; SCARBORO', Nov. 22; TYNEMOUTH, Nov. 29; BUXTON, Dec. 6; WAKEFIELD, Dec. 13; HARROGATE, Dec. 20.

The "ERA" says:

Play, in three Acts, by Miss Victoria Cross. Produced for the First Time in London at the Kennington Theatre, on Monday, November 15.

Colonel Roland West J. Carlyle-Christian
 Doctor Harrington H. Ryeland-Leigh
 Clive Talbot Royston Wood
 Bertie Heywood Ashley James
 William Edwin Venner
 Jenkins George Wishart
 Newton Percy Young
 Mrs. West Jeannette Wall
 Nurse Brown Alice Stout
 Mrs. Thorne Nora Carewe
 Rose Thorne Audrey Ridgwell
 Hilda Thorne Lilian Dundas

Miss Victoria Cross as a novelist is world-famed; and her initial appearance as a dramatist is an event of considerable interest to the novel-reading, no less than to the theatre-going, public. The successful novelist-dramatist is remarkably rare, but with her readers numbering as they must do many hundreds of thousands, Miss Victoria Cross is assured of a large measure of support, and a more than friendly reception on Monday evening was a happy augury for her new venture.

Miss Cross has set out to expose the shams and hollowness of social convention, and has done so relentlessly and in a manner which met with the full approval of the audience at Kennington on Monday. Her love for a married man, whose wife is in a madhouse, has led the heroine of the play from the paths of virtue, but all that society requires of her is a marriage of convenience with another man at whatever cost. Occasionally the authoress is more outspoken with regard to the married state than appeared to be necessary, but she pursues her theme with a directness and determination that carries conviction.

"The Greater Law," which was fully noticed in these columns on its production at Belfast, on November 1, has for its basis that extraordinary disease of the mind known as amnesia, the failure of mental action to such an extent that the patient would not do anything unless told to—would not eat unless food were placed in his mouth, or lie down or rise unless put to bed or brought out again by the attendants. With such a malady, though not quite so far advanced, one of the chief characters of the play is afflicted.

Colonel Roland West is married to a woman who for many years has been an inmate of a private asylum, conducted by a somewhat unscrupulous doctor—one Harrington. He it is who provides a solution to the Colonel's domestic entanglements by ordering another patient, Clive Talbot, a youth suffering from the aforesaid amnesia, to propose marriage to Hilda Thorne, a young lady of some social position, and the Colonel's lover. The idea

is at first wholly repugnant to the girl, who is genuinely in love with Roland; but for the sake of her own and her family's name, she yields to persuasion, upon the understanding that the marriage is to be one in name only. A dramatic moment is reached when, immediately after the wedding ceremony, a telegram comes to the effect that the Colonel's wife has died.

The Colonel nevertheless goes off to Egypt with his regiment, refusing to take Hilda with him or yet to allow her to come out to him. Gradually Clive's will-power returns, and with it the realisation of his love for his wife, who has learned to love her husband. The climax of the play is reached in a moving scene when the Colonel returns on the evening of Clive's recovery and endeavours by cajolery and threats to win Hilda back. But not even the hitherto hidden past, which the thwarted lover blurs out to Clive, can shake the latter's love, and the play ends on the satisfactory note of a husband and wife's newly-found happiness.

The author is, on the whole, well supported by her cast. In the by no means easy rôle of Hilda, Miss Lilian Dundas displayed considerable emotional power. She was at her best, however, in her more subdued moments, when she completely won the sympathy of the audience. Mr. Royston Wood, who played Clive with great discrimination, marked the psychological change from the vacant, soulless youth to the passionate human husband with distinct cleverness. Of the other parts, Mr. Ashley James' study of an ineffable dude, who provided most of the comic relief, stood out. Miss Audrey Ridgwell and Miss Nora Carewe as Hilda's sister and mother respectively, and Mr. J. Carlyle-Christian as Col. West, were excellent, while the Doctor Harrington of Mr. Ryeland-Leigh, though rather too overdrawn, was an effective caricature of a type of medical man which we hope exists only in fiction. Miss Jeannette Wall gave quite a sensational rendering of the Colonel's demented wife.

The solidly-constructed and artistic stage sets are a noticeable feature of the production. The reception, as we have said, was of the greatest cordiality, but in response to persistent calls for the author, it was stated that Miss Cross, who had occupied a box during the performance, was no longer in the house.

BUXTON ADVERTISER.

"THE GREATER LAW." The management of the Buxton Opera House should be congratulated on having secured so early on its provincial tour Miss Victoria Cross's latest success, "The Greater Law," which is to be staged at the Opera House next week. The name of Victoria Cross is synonymous with super-excellence as a novelist, and her dramatization of her widely-read book has been proclaimed by London theatregoers as an unqualified success. The authoress has given this play her personal supervision, and has derived the title from the quotation, "Who

shall give a law to lovers? A greater law is love itself." It is a love story depicting the conflict between natural emotions, and the laws of conventionality. The play vibrates with intensity and does not shrink from the facts of life, nor from the portrayal of their consequences. Miss Cross is sending the entire London production and company, which includes H. Ryeland-Leigh, J. Carlyle-Christian, Alan Leamy, Ashley James, Royston Wood, Misses Jeannette Wall, Audrey Ridgwell, Nora Carewe and Lilian Dundas. The scenery is from the studio of J. C. Frazer, and the dresses by An Printemps, Paris. "The Greater Law" shortly returns to town for a season at a West-End theatre.

"The Greater Law" has caused a wild commotion among the London critics and theatregoers, and interesting letters have been written to the Editor of "The Globe," two of which we think are sufficiently interesting for reproduction:

(To the Editor of "The Globe.") Sir.—After having spent, roughly, a quarter of a century in producing, managing, and generally conducting first-class companies throughout the British Isles, I am afraid that Miss Cross, with her "Greater Law" company, should have been up the North of England instead of in London.

I had the pleasure of seeing the production at the Kennington Theatre, and I certainly consider it was one of the finest dramatic productions I have ever seen, but at the same time it certainly was not favourably received by the critics.

If, on the other hand, this company, which is without question one of the best ever seen on the stage, had been presented in Manchester, Leeds, Glasgow, or any other hard-headed North Country city, it would have been received with rapturous applause, and the critics would have been unanimous in their praise.

In my opinion the authoress has only herself to blame.

S. HEAPS.

Junior Army and Navy Club.

(To the Editor of "The Globe.") Sir.—After a visit to "The Greater Law" at the Kennington Theatre, I can only express surprise at the storm of controversy it has evoked.

That it has faults in dramatic construction I admit, and, indeed, few will deny; but then so has practically every play at present on the London stage to more or less degree, without having, on the other hand, any considerable merit as instructive and useful work.

This is where it seems to me that "The Greater Law" has an advantage which gives it undeniable right to a place in the list of plays worth seeing.

Without expressing who's-heard-of appreciation of all the work of Miss Victoria Cross, I am certainly of opinion that "The Greater Law" well repays a visit.

NORMAN LORRAINE.

The Boltons, South Kensington, S.W.

SHIELDS DAILY NEWS.

TYNEMOUTH PALACE.

"The Greater Law," a new and original three-act play, was produced for the first time at Tynemouth Palace last night. This is a stage version of the novel of the same name by the popular authoress, Victoria Cross, who has dramatised the story herself. The play is full of passion, pathos, and incident, demanding the wrapt attention of the audience from the rise to the last fall of the curtain. Last night the audience was riveted to the story with an intensity not to be wondered at, considering the magnetism and interest of this wonderful play. J. Carlyle-Christian as Colonel West was impressive, and H. Ryeland-Leigh as Dr. Harrington, an asylum officer, was convincing. Royston Wood as Clive Talbot was an excellent delineation. Miss Lilian Dundas as Hilda Thorne, and Miss Audrey Ridgwell as Rose

Thorne deserve mention. The great production is by Alan Leamy, under the personal supervision of the authoress.—"Shields Daily News," Nov. 30, 1920.

THE BUXTON HERALD.

THE OPERA HOUSE.

An engagement of more than usual interest by the management of the Opera House, Buxton, is that of Miss Victoria Cross's London Company, in her remarkable play, "The Greater Law." This play was recently produced in town, and was proclaimed by the play-going public as an unqualified success. Miss Victoria Cross, as a novelist, is world-famed, and her initial appearance as a dramatist is an event of considerable interest to the novel-reading, no less than to the theatre-going public. The successful novelist-dramatist is rare, but with her readers numbering hundreds of thousands, Miss Cross is assured of a large support. Miss Cross has set out to expose the sham and hollowness of social convention, and has done so relentlessly and in a manner which met with the full approval of London audiences. Miss Cross is sending the full London company, which includes Messrs. Royston Wood, Ashley James, Ryeland-Leigh, J. Carlyle-Christian, Alan Leamy, Misses Jeannette Wall, Audrey Ridgwell, and Lilian Dundas. We can confidently advise all lovers of good plays not to miss this production, as they may be assured of witnessing a play produced and mounted with the thoroughness that distinguishes any and all productions bearing the name of Miss Victoria Cross.—"The Buxton Herald," Wednesday, Dec. 1, 1920.

This play is a very beautiful one. Every detail has been most carefully thought out, and the whole production, which cost over a thousand pounds, is a worthy setting for the very powerful and original story.

The scenery (by Frazer) is unusually good. First we see the Doctor's consulting-room at the Asylum. Then the beautiful blue room, which is the heroine's own, where she receives her lover. This room, with its deep fireplace, soft lighting, and its conservatory opening to the garden, has a charm which the audience fully appreciated. Here we see the beautiful girl in her resplendent evening toilette alone and anxious. She has stolen away from the dance which is going on below, and the distant music of which, with its gay, lilting melody forms a sharp contrast to her heart-broken cry, "Oh, Roland, come soon, I'm so wretched!"

In the next act we have the fine double drawing-room in rose and white, and we see the wedding party after the ceremony gathering round the flower-decked table. A very beautiful picture is Miss Lilian Dundas in her bridal dress and veil, moving like a statue through all the mock gaiety round her. She holds the crowded house absolutely in the moving moment of discovering her lover is free, and again, when having escaped from all her companions, she throws herself on her knees and implores him to take her with him to Egypt.

In the last scene we have a perfect gem of stage setting presented to us, and the in-drawn breath of the audience as the curtain went up on the last act fully testified to its effect. We see the infinitely cosy little interior of a country house library. The large, old-fashioned fireplace, the chintz-covered furniture, the shaded lamps, the little casement window open to the sweetest garden, all this gives just the right background to the final culmination of the drama, which so nearly becomes a tragedy.

The play is notable in this respect: that the whole story passes in action before our eyes. There are no long, prosy conversations, no tedious explanations. Some months, torn from a girl's life and put on the stage by the skilled hand of the authoress, are lived before us with a vividness and intensity that has to be seen to be believed.

NOW BOOKING FOR NEXT SPRING AND SUMMER.

DATES WANTED after Jan. 10, all through 1921.

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Miss CROSS, 5, Victoria Grove, Kensington, LONDON, W.8.

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THE NORWICH PLAYERS.

A History, an Appreciation, and a Criticism are contained in the booklet entitled "The Norwich Players," published by Mariette Soman, at the Book House, St. Andrew's, Norwich. The history is interesting. It shows what can be done by a small band of enthusiasts, who hold high ideals in matters theatrical. The Guild of the Norwich Players was formed in 1910, and consisted of nine members, all men under thirty years of age, with Mr. Nugent Monck as producer and leader. He, it seems, had been through a long course of training under William Poll in Shakespearean production, and introduced into his own theatre the apron stage, direct lighting, a minimum of scenery, and all the other improvements, which distinguished the new æsthetic school of production. After religious drama Elizabethan was the field in which the Norwich Players achieved the highest artistic success. By the summer of 1914 they had produced some twenty plays, and had won a reputation for themselves in London and in Shakespeare's birthplace. In their own country it was not nearly so easy to find honour. With the outbreak of the war came the cessation of all artistic enterprise. In the autumn the Players started again, but with almost entirely a new company, only two of the old Players remaining. While continuing to maintain their high standard, they found that they would be obliged to a certain extent to consult popular taste, and produce old favourites such as "The School for Scandal," "Much Ado About Nothing," and "Candida." It is interesting to learn that in spite of many difficulties before them the Players are making good headway. They are giving weekly performances, each running for six nights and a matinee. They work hard, and their producer works harder. Whether their efforts are justified or not remains to be seen. It is worthy of note that among the Players' recent productions is "The Beggar's Opera."

"A MAN OF THE PEOPLE."

By Thomas Dixon, Published by D. Appleton & Co., New York and London, Price 7s. 6d.

This is another play written around the commanding figure of Abraham Lincoln, and consists of a prologue, three acts, and an epilogue. In the prologue Abe is a boy of ten, and the scene is the Lincoln cabin in the woods of Indiana. His mother dies, but in a dream she has seen her son a grown man, and a leader of the people. The boy is impressed by her dying words: "If dark hours come, my spirit will be watching, my son—and I'll help you if I can." In the play itself, Lincoln is depicted as a man with a strong sense of duty combined with cool determination, while at the same time his real kindness of heart and sympathy for those in distress are revealed by his suspending the death penalty passed on prisoners of war, and his kindly reception of people who came to him to seek his aid. There are some dramatic scenes leading up to the victory of Lincoln over his opponents when the news comes through that General Sherman has been successful in capturing the town of Atlanta in Georgia, upon which event so much depends.

The avowed object of the author of the play is to make it clear that the first policy of Lincoln's administration was to save the Union, his proclamation of emancipation of the slaves being purely an incident of the war.

A critic writing in a Boston paper complained that Mr. Drinkwater in his play had been guilty of errors of detail, and had handled badly his historical material. Mr. Dixon declares that "no liberty has been taken with an essential detail of history in the development of the action, except to slightly shift the dates of two incidents for dramatic unity."

HOSPITAL INMATES ENTERTAINED.

With characteristic generosity Mr. Shalford Walsh (manager of the Bath Theatre Royal), aided by the courtesy of Mr. Davies (manager of the "Box of Tricks" company), recently took a party of clever entertainers to the Pensions Hospital, Bath. The programme contained a number of the most attractive features of the "Box of Tricks" show. Principally figuring in the bill were Miss Gaby Joyce, Miss Doreen, Mr. and Mrs. Jack Noyes, Miss Wilson, Mr. Page, "Ching Lung Bung," the man of magic, and others.

MURRAY AND DAWE PRODUCTIONS.

To the Editor of "The Era,"
Sir,—With reference to the paragraph in this week's "Era," I should like to make it clear that out of the 100 and odd British plays we read there were many good pieces, but none of the right comedy type that we specially desire to produce at the Comedy Theatre.

I would add that Miss Meggie Albanesi has been temporarily released to play for us in "The Charm School," by the courtesy of Messrs. Roaneand, Ltd.—Yours faithfully,

PAUL MURRAY.
33, Bury-st., St. James's, London,
S.W. 1, Dec. 4, 1920.

A NEW SONG CYCLE.

"On the Banks of the Indus," is the title of a new song cycle by Mr. Joseph Myer of Derry Lane Theatre, published by West and Co. It has already been sung at the Eolian Hall by Miss Agnes Croxton. There are three songs in the cycle. They are all charged with an Eastern atmosphere, are very effective, and ought to prove very popular numbers for concert singers.

BIRTHS, MARRIAGES & DEATHS

MARRIAGES.

"GEO. ZALVA" (Geo. Cruikshank), to Annie Morrison Ritchie (Annie Counts), on Tues., Nov. 30, at the United Free Church of Scotland, Glasgow.

BIRTHDAY ANNIVERSARY.

The original Mrs. Aggie (née Transfield), now residing at 74, Boundary-lane, Liverpool E., has just celebrated her 60th birthday. Still well and hearty.

A unique programme has been arranged for the children's party and tea at the Hyde Park Hotel from 3 to 6. Mr. Willy Naidoff's orchestra will play during dinner, and Mr. F. Casano's orchestra will play during the dance on New Year's Eve.

"MARRIED TO A ROTTER."

Romantic Drama, in Two Acts and Ten Scenes, written by Lionel Scudamore, produced for the first time in London at the Elephant and Castle Theatre, Monday, Dec. 6.

Sir John Meer Mr. Lionel Gadsden
Sir James Meer Mr. Alex. T. Gillette
Nicholas Wortlebury Mr. Lionel Scudamore
Adam Wortlebury Mr. C. Vernon Proctor
Philip Vance Mr. Jack Terry
Joe Malt Mr. Fred Addison
Ferdinand Pearson Mr. Charles Sewell
Hon. Claudia Shawley

Miss Gladys Hastings Walton
Euphemia Wortlebury Miss Amy Rudd
Mary Lee Miss Elsie Walton Hemming
That enterprising touring manager Mr. Oswald Cray is once again submitting a question raised in "Should a wife live with a husband who is a rotter?"

Mary Lee is the "good girl," and on the day of her marriage with Philip Vance, discovers he is an unprincipled blackguard, and, further, that he is wanted by the police on a charge of bigamy, in addition to other crimes. In her dilemma the child-wife runs away on the wedding night, and is found wandering in the grounds of Palestone Manor by the owner, a good-natured bachelor (Sir John Meer). The kindly knight takes the unfortunate girl back to Palestone Manor. After Mary is restored to health she acquaints Sir John with her life-history, and he decides to adopt her, Mary assuming the rôle of his niece. One day her scapegrace husband, while in the woods, catches a glimpse of his wife, and, assisted by the "bad girl," the Honourable Claudia Shawley, who is anxious to marry Sir John, endeavours to ruin his wife's reputation. These two worthies are, of course, unaware that Sir John is cognisant of the girl's husband being alive. Mary, however, decides to leave the Manor, and to hide in London, where she is again discovered by the "rotter," who threatens to kill her. Sir John Meer's old butler, who had come up to town to find Mary, enters unperceived, and stabs Vance fatally. Mary swoons, and the old man departs. On recovering from the faint, and discovering the dead body of her husband, she assumes she killed him, returns to Palestone Manor, and acquaints Sir John Meer with the sordid story. Luckily, after many vicissitudes, the old butler confesses he killed Vance to save his master's "sweet Mary." Sir John and Mary Lee's engagement is announced.

Mr. Jack Terry finely represented the reprobate, Philip Vance. Especially good was Miss Elsie Walton-Hemming as Mary Lee. Miss Gladys Hastings Walton cleverly delineated the heartless "bad girl," the Hon. Claudia Shawley, while Miss Amy Rudd was pleasing as Euphemia Wortlebury. Mr. C. Vernon Proctor caused roars of laughter as the lady's "much married" husband, Adam Wortlebury. The author himself put in a clever piece of character-acting as the senile old butler.

"HIS IGNORANT WIFE."

Musical Play, in Three Acts, by Ruby Lee, Produced at the Stratford Theatre, on Monday, Dec. 6.

Jack Trevalyan Mr. Arthur Pringle
Andrew Craven

Mr. Frederick Freeman
Reggie Conway Mr. Eric Paul May
Doctor Nicholls Mr. Fawcett Lomax
Mark Anderson Mr. W. Lloyd Smyth
James Mr. E. H. Page
Ida Craven Miss Florence Hamilton
Mona Nicholls Miss Minnie Myrie
Maria Trevalyan Miss Ruby Lee
The plot is a simple one, but gives scope for some dramatic scenes, and the interest of the audience is well maintained throughout. Maria Trevalyan was a servant who inherited a large fortune, and her mistress's son, Jack Trevalyan, is inveigled by his mother into a marriage with the girl. Ida Craven, however, who had certain plans in regard to Jack, insinuates herself into the household with her brother, Andrew, and serpent-like prevails upon the husband to persuade his wife to travel for educational purposes. During her absence Trevalyan contracts a liaison with Ida Craven, leading to trouble on the return of his wife. Trevalyan himself is induced to travel with Dr. Nicholls, a friend, as his companion, for the benefit of his health, and also of his peace of mind. When Jack is expected home, his wife arranges a concert, hoping thus to relieve the situation of any awkwardness, and this is the only peg on which is hung the description of the production as "a musical play." The husband and wife are eventually reconciled.

"IGNORANCE."

Play in Three Acts, by Clifford Rean, Produced for the First Time in London at the Surrey Theatre, on Monday, Dec. 6.

The Doctor C. Raymond Wallace
The Parson Tom Leybourne
The Landlord Claude Gravely
The Boy Chas. Wade
The Mother Clara Santley
School Teacher Ana Corri
The Girl Nancy Lawrence
The Girl Mandie Ryder
Mr. Clifford Rean's new play, "Ignorance," deals with the housing problem and the terrible evils of overcrowding. Mr. Rean does not attempt to preach or to sermonise, but he gets his lesson well home all the same. He introduces a family of five—mother, three daughters, and a son—living in a wretched hovel in a provincial town, and in their ignorance set aside all the laws of hygiene and sanitation. Into the lives of this family come a blunt-speaking doctor and a young parson, both men terribly in earnest, in their work of trying to raise such families as this one, to teach them the laws of ordinary decency, and both appalled by the task that lays before them. The evil genius of the piece is The Landlord, a Borough Councillor, who not only racks rents his unfortunate tenants, but takes advantage of the ignorance of The Girl to seduce her, and by a cunning scheme to place the paternity of her child upon The Parson.

As The Mother, Miss Clara Santley gave a powerful, vivid performance. Mr. C. Raymond Wallace, as the outspoken Doctor, presented a capital character study. No less vivid and effective was The Parson of Mr. Tom Leybourne, and as The Girl, betrayed and forsaken, Miss Mandie Ryder elicited plenty of sympathy.

LONDON & DISTRICT CONCERT PARTY ASSOCIATION.

FIRST BOHEMIAN CONCERT.

A series of Bohemian concerts, of which the first was held at the Talbot Restaurant, London Wall, on Monday evening, is the latest happy inspiration of that enterprising organisation the London and District Concert Party Association. The artists themselves will, no doubt, welcome the opportunity of meeting their colleagues in the various concert parties affiliated to the association; there is an excellent occasion for those little interchanges of ideas which are invaluable in every profession; and moreover there is a good chance for the outside world, which should include all wise concert promoters, to see some of the best of our concert party performers at one sitting. One could not help feeling impressed with the work submitted on Monday. It was so uniformly good. For instance, the problem of obtaining that *ragu aris*, a good soprano, seems to have been most successfully solved. The soprano heard on Monday possessed a voice of good quality and excellent range. Miss Florence Lumley (Gay Folk), the lady in question, sang "You Made Those Dreams Come True" very charmingly. So, too, with the tenors, Mr. Harry Clark (Humourettes) and Mr. Edgar Benson (Merry Dominoes), whilst the one baritone of the evening—Mr. Geo. Harvey (Melodies)—was well up to the high level of the other vocalists.

As befitted the occasion, there was a plentiful supply of lighter fare, double acts being in particular evidence. Mention in this connection must be made of Miss Ruby Sadler and Mr. Robert Berkeley (Whimsicals), the latter very good as an "inebriated gent."; those experienced entertainers, Mr. Bert Whistance and Mr. Courtenay Martyn (Pipes); and Miss Jean Fullforth and Mr. George Woollard (Edwyne's Entertainers), who opened the programme successfully. Mr. Midgy Powell and Mr. Jack Laton (Society Gents) supplied a "black-and-white" act. Other interesting items were the squabbles, Miss Hilda Rowlands (Sparklers) and Miss Dorothy Williams (Pipes), the comedians and humorists in like proportions—viz. Mr. Fred Raper (Apollon) and Mr. Hugh Stanley (Sparklers); an entertaining lady at the piano, Miss Betty Barker (Northern Lights); a comedienne, Miss Maggie Rowland (Merry Dominoes); an elocutionist, Mr. Herbert Vivian (Originals); and a brilliant light comedian, Mr. Laurie George (Humourettes). A special word of praise for Mr. Edward Knott (Zig-Zags), who accomplished more magical wonders in the alert intimacy of the fully-lighted room than many conjurers engineer with a "black-out" and full stage appliances.

During the evening, which was under the genial chairmanship of Mr. Fred E. Wilton, Mr. Geo. H. Robinson (secretary of the association) made an interesting speech, outlining the aims, objects, and the achievements of the L. & D.C.P.A.

Mr. Robinson referred to the great improvement which had taken place, as a result of the exertions of the society, in salaries of concert parties, which reflected itself in the salaries of the artists, and of the conditions under which they worked. It was the desire of the society that he public should get the very best of concert party fare, and membership of the society would be a guarantee of excellence.

C.A.B.A. "AT HOME."

St. George's Hall was filled to overflowing last Sunday on the occasion of the fourth At Home of the C.A.B.A. When the committee were compelled by circumstances a little over a year ago to transfer these popular meetings from the Criterion, there was considerable scepticism as to whether the new rendezvous would prove as favourable. Those who entertained doubts can no longer question the wisdom of the committee, for the success attending the meetings this season is unparelleled. The performers get a far better chance of showing to advantage on a well-lighted stage instead of upon a small platform. The conjurer specially can congratulate himself. At St. George's Hall the whole audience can easily follow with the eye his most delicate performance, while for the vocalist the acoustic properties of the Home of Mystery are all that can be desired.

The programme extended to twenty items. Thanks, however, to the judicious arrangement of the programme by Mr. Siviotti Levey, there was not the slightest suspicion of monotony, and the evening may be accounted a huge success. A double turn provided by Mr. G. Powell Eastbury and Miss Marjorie Bowya created a particularly favourable impression. This sprightly couple managed to infuse a little bit of everything into their fifteen minutes' tenure of the stage—duets (sentimental and syncopated), impersonations, yarns, and even violin solos. Another pair who got well "over" were Messrs. Harry Darby and Arthur Fredericks, the black-and-white entertainers, who gallantly rendered several merry ditties. That hale and hearty "Savage," Mr. Arthur Heilmann, was in good form, and obliged with some of his sermonees, "Be Be Blackbeep"; whilst Mr. Wal Barker created his usual merriment with his well-written hunting episode.

A host of singers included Miss Lydia Prescott (soprano), Miss Ethel Best (soprano), Miss Florence West (soprano), Miss Vera Jardine (contralto), Mr. Milton Stanley (tenor), and Mr. Sydney Shepherd (bass-baritone). All these did exceedingly well, especially Mr. Milton Stanley, who had to cope with an encore. Instrumental solos were provided by Miss Joy Smith, a clever pianiste; Miss Joan Meredith and Miss Elsie Waters, expert violinists; and Miss Marian Ritchie, banjoist.

We had also the pleasure of seeing Mr. Maurice Vince in a new guise, namely, as the ruling spirit of Maurice's Mimetic Midwata. Entertaining novelties were provided by Mr. John Story, the Dickensian entertainer; Mr. Frederick Lennard, with his popular ventriloquial and bell act; Mr. Crossley Ollis, who told numerous funny stories; and Miss Doris Waters, who proved a good all-round entertainer. Number 13, which was Mr. George Conyers' place on the programme, is obviously not his unlucky number, for this comparatively youthful magician scored well with all his feats. Mr. Sidney Dark, the chairman of the evening, made an excellent speech, and before the concert selections were played by the New Barnet (Victoria Hall) Orchestra, under the baton of Mr. Leo D. H. Stevens.

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Why Not a Ministry of Beauty?

POTENTIALLY PRETTY WOMEN

POTENTIALLY PRETTY WOMEN.

Now that a Ministry of Health is almost an accomplished fact, one speculates whether, decades hence, our grandchildren will witness the establishment of a Ministry of Beauty.

England has always been famous for her beautiful daughters. Is it a hereditary trait to be so lightly touched? Yet on all sides one sees complexions—the "cream and roses" of the English girl so much valued abroad—grown dull or coarse through the use of harmful cosmetics or the spathy of their arteries.

Nearly every complexion ill has a simple remedy, not always known to those who judge a "toilet preparation" by the exorbitance of its price or the attractive appearance of its container.

A simple example: That ugly discoloration known as acne or, more usually, blackheads, is too often allowed to spoil a potentially pretty woman. A Ministry of Beauty ought to offer sound advice to the effect that the most discriminating Ministry, it would prescribe the justly famous styrol remedy, which is as follows: Bathe the afflicted parts with a lotion composed of a cupful of warm water, in which one styrol tablet has been dissolved. The face carefully when the loosened blackheads will, without forcing, come out on the towel.

STOCKPORT.
THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. Cyril D. Revill; B. M. & S., Mr. John Revill.—Will H. Glaze, under the direction of F. E. Chabot, presents the musical comedy

HIPODROME.—L. Mr. William Swire, G. M., Mr. Harry Barker.—Bert Maddison, burlesque comedian; The Brooks, comedy cyclists; Ernie Ream, entertainer at the piano; The Martinis, dancers; Pattie and Ralph, operatic and comedy duettists; Gordon Brothers, in "Fun in a Chinese Laundry"; and Molly Gwynne, character vocalist.

STOCKTON.
GRAND THEATRE.—P. Mr. J. Gramham; M. Mr. G. H. Rennie; M. D. Messrs. Greenfield and Bentley.—Mr. A. C. Beattie's "Miss Lancashire, Ltd.," with Miss Ida Revell as Our Mary Ellen.

HIRSH, J. M., *Dr. J. M. Hirsh*,
 taimments, Ltd.; M. Mr. H. B. Metcalfe,
 Sec. M. G. V. Stainton; M. D., Mr. D.
 Ferri-Jimmy Jewel and company
 "Idle-Itis," Victoria and Ramoo's crystal
 pyramid act; Bros. Geddes, Scottish com-
 dians; Midge Wood, male impersonator.
 Five Sports, with song and dance; Ben-
 Bradford, comedian; and Jaskoe and Jasko-
 comedy act.

SUNDERLAND.
THEATRE ROYAL.—P. Mr. Richard Thornton; G. M. Mr. Harry Enderby; R. M. Mr. Richard L. Griffiths; Mus. D. Mr. H. Mitchell.—"Married Sinners" is the title of the drama being performed here, by Mr. Albert Lombard's company.

KING'S.—P. Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D. M., C. Jennings.—Pictures and variety by The Romanescas in a musical mélange and Mimi, described as "The Dainty Little Lady on the Luminous Table."

PALACE. P. M. A. G. Hamilton
 R. M. Mr. W. W. Gillespie; Mus. D. M. Gillespie;
 Frank Hubble; Pictures; and The
 Trio, globe manipulators and addo-
 balance; and The Barnard Family in
 speciality act, entitled "Dolls
 ALIVE."
 EMPIRE. P. Summerland Palace
 C. M. Mr. Richard Thornton; G. M. Mr.
 Harry Essien; R. M. Mr. E. A. Barnard
 and Mus. D. M. Mr. H. Elliot Smith.

variety company is needed by the smartest of modern clowns. "Grock" with a partner. The other members of a strong company are the Lawrence Wright Company of instrumentalists and vocalists Horace Jones and Partner in season. There are Claude Williams, comedy conjurers; Alfred and Pic, comedians; Moher and Landford, dancers; and The Boretta Trio of Gymnasts.

TAUNTON.
THE EMPIRE, P. Trust Houses, Ltd.
R. D., Mr. Adam Jay—This week: Jem
Hart, ecclesiastic contralto; Frank O'Brien
"The Canadian Johnny"; Violet Gwynn
soloist; Acro Page, gymnast; Rochelore
one-string fiddle; Nella and Nield, comedians.
Boots, The Chemists, 55, Fawcett-street.

TORQUAY.
OPERA HOUSE.—P. Torquay Theat-
Co., Ltd.; L. & M. D. Mr. W. H. Mor-
mer; Mus. D., Mr. H. B. Crocker. Sid-
C. Kearno presents "The Manxman."
Boots, The Chemists, 46-48, Fleet-st.

WARRINGTON.
COURT.—P., Royal Court Theatre (War-
rington), Ltd.; G. M., Mr. Harry Warbur-

tion.—The Arlington Chassey Opera Co.
Boots, The Chemists, 126, Bridge-st., corner
of Sankey-st. and Bridge-st.

WEDNESDAY.
ROYAL AND HIPPODROME.—P. M.
Edwin C. Jazon; M. M. Fred Dry.—The
current attraction is formed by the Ger-
man Heather Repertory Company, in a
series of plays, including "A Vagabond
King," "Camille," &c.

WEST HARTLEPOOL.
EMPIRE.—P. West Hartlepool Empire
Palace, Ltd.; M. D. Mr. Richard Thorpe
ton; G. M. Mr. Harry Esden; R. M. M. Mr.
Bert Prond.—The Two Bobs, Frank Ell
ton and Co., Jack and Tommy, Laura
Vine, Miss Merle's Cockatoos, The Sute
Family, G. S. Melvin.
GRAND.—P. Mr. Stanley Rogers; R. M.

(Jessie
Mr. Tom Braithwaite.—Mr. Frank H
lands presents "Roulette."
Boots, The Chemists, 51, Lynn-st.
WOLVERHAMPTON.
GRAND THEATRE.—Sole L. & M., M
E. H. Bull; Mos. D., Mr. Arthur Jackso
—Messrs. Macdonald and Young's compa
in "Going Up."
THEATRE ROYAL.—P., Kimberley

EMPIRE.—M. D. Mr. Edwin T. Kibbey; Mus. M. R. Harry Bradley.—Ray Brothers, p. set the musical burlesque, "Splashes." Prominent in the cast are Lena Lloyd, Fred Morgan, and Morley.

White, Lilly Lonsdale, Walter Lawley, a
Tom E. Conover
Boors, The Chemists, 7-3, Queen-street;
Chapel Ash.

YARMOUTH.
THEATRE ROYAL.—L. Mr. Walter Nightingale.—Morris Flake presents "The
of the Bill."
AQUARIUM.—L. Mr. Walter Nightingale.

gale.—Mr. Matt Melrose presents "Cam
flag."
Boots. The Chemists, 2, Broad-row, Kin
st., and Theatre Plain.

YEJOIL.
PALACE.—M., Mr. J. Saw.—The art
here are the Sisters Duggan, whirlw
waltzers and dancers, a clever turn; a
Mr. Harvey Brinton, piano comedian, w
amusing songs and stories: and a r

diene; complete.
Boers, The Chemists, Medical Hall.

THEATRICAL GOSSIP.

*Theatrical Employees' Negotiations—Arthur Collins' Reminiscences—Two David Garricks in the Field—Dublin Theatres and the Curfew.***West-End Employees' Wages.**

Agreement has been reached by the Conciliation Board of the Entertainments National Industrial Council regarding the demands for increased wages, and the decisions will be submitted to the members of the societies concerned. The West-end managers, we understand, are meeting on Saturday, and the employees will confer on Sunday at the Canterbury Music Hall at 11 a.m. Admission to the latter will be restricted to the stage staffs of the West-end theatres.

Forty Years at Drury Lane.

It is reported that Mr. Arthur Collins, in the intervals of pantomime production, is busily engaged on his reminiscences of forty years at Drury Lane theatre. The book should prove to be of great interest, more especially as it will be illustrated by drawings from his own pen. It does not appear to be yet decided who is to be the lucky publisher.

A Ten-Pound Play.

"David Garrick," which will have its first production in operatic form (composed by Mr. Stephen Philip) by the Carl Rosa Company at Covent Garden to-morrow night, was, in its first Southern form, adapted by T. W. Robertson, afterwards so distinguished a dramatist. This piece, on being taken over by the late Sir Charles Wyndham, was revised by the late James Albery. It is not generally known that "Tom" Robertson, who adapted "David Garrick" from a French play called "Sullivan"—which was adapted from a German novel—was paid Ten Pounds for this play!

Another David.

Martin Harvey will appear as the Great Little Day in the Wyndham version of "David Garrick" at the Kennington Theatre next Friday night and Saturday afternoon and evening.

The Martin Harvey Company.

The matinee of "The Burgomaster of Stilemonde" last week, at Cardiff, in aid of the Actors' Benevolent Fund, was a pronounced success, and the same happy result attended an entertainment given by Mrs. Martin Harvey in the Cardiff Mansion House, in aid of the National Fund for Nurses, the collection realising £51. Mr. Harvey is this week at Kennington, and at the end of a fortnight's stay sails with his company for Canada.

Curfew Conditions in Ireland.

We have heard from Mr. Fred W. Warren, the managing director of the Opera House, Belfast, and Mr. Percival M. Selby, the London representative of the Theatre Royal and Gaiety Theatre, Dublin, and the Opera House, Cork, in respect of the statements of a correspondent published under the above heading in our last issue. It would appear that these statements are an exaggeration of the actual facts. It is true that provisional notices have been given to the staffs of certain theatres, but merely as a precautionary measure, and although the institution of the 10 o'clock curfew in Dublin, with its necessary alterations in the times of commencement, caused a certain amount of disorganisation for a couple of days, business rapidly recovered to the normal, and "Charley's Aunt," which was in occupation of the Gaiety Theatre, Dublin, during the week the curfew was instituted, finished the week to 234 on the Saturday, the gross receipts being well up to their average, while last week the popular University Dramatic Amateur Society had one of the most successful weeks in the history of the society.

Now that the public thoroughly understand the new times of commencement, there is no reason to doubt a continuation of the usual excellent business in Dublin. Certainly, the question of closing down has never been under consideration so far as the Gaiety Theatre and Theatre Royal are concerned, except such general discussion in connection with the continual increase in expenses, which is causing many provincial theatres "furiously to think." Belfast has never been more successful. The present season of Carl Rosa will be the most remunerative they have ever played in the city. This was preceded by "Charley's Aunt" breaking its own local record by taking a gross of over four figures.

Acting as a Fine Art.

A vital question regarding the status of the art of acting came before the Appeal Committee of the London County Council on Monday, when an appeal brought by the Royal Academy of Dramatic Art to set aside the decision of the Registrar of Friendly Societies in refusing to certify the exemption of rates under the Scientific Societies Act, 1845, was considered. After deliberating in private for a considerable time, the Committee decided to reserve their decision.

"Peter Pan."

Mr. Harry Ainley, when he finishes his tour with "The Jew," at Newcastle-on-Tyne next week, will immediately come to London for the rehearsals at the St. James's of "Peter Pan," in which he will play the dual role of Captain Hook and Mr. Darling. Miss Edna Best is to be Peter, and Miss Freda Godfrey, who has recently arrived from South Africa, where she has already successfully played it, has been engaged by Mr. Gilbert Miller for the part of Wendy. Miss Sybil Carlisle will be the Mrs. Darling.

A Gallant Thespian.

At the close of the performance at the Euston Theatre of "As You Like It," for L.C.C. children, Sir Cyril Cobb, the chairman of the Education Committee of the London County Council, presented Mr. Eric Leslie, a member of Mr. Ben Greet's company, with the Royal Humane Society's certificate for saving the life of a child from drowning at Ryde during the summer. Mr. Leslie holds an early Flying Certificate and served with distinction during the war in the Royal Naval Air Service.

Catholic Stage Guild.

On behalf of the funds of the Oratory of St. Mary Magdalene, Wandsworth Common, a two days' bazaar was held at the Town Baths last week. On the opening

day Father O'Connor (rector of the Oratory) said he had the pleasure of asking Miss Margaret Mackenzie, whose work was well known in connection with the Catholic Stage Guild as its indefatigable secretary, to open the bazaar. Miss Mackenzie expressed the pleasure felt at performing the ceremony, and, in the course of her speech, referred to the work of the Catholic Stage Guild, and the advantages attaching to its membership in devotion to the Church.

On the second day, Miss Violet Hopson performed the ceremony of declaring the bazaar open, the Mayoress of Wandsworth supporting the popular film artist. Miss Hopson, in a few graceful sentences, assured the crowded audience of her pleasure at helping on the good work of the Church, and liberally started buying. The total result of the two days' sale was the handsome sum of £760.

Theatrical Ladies' Guild.

The Princess Royal, accompanied by Princess Maud, has graciously consented to attend the annual general meeting of the Theatrical Ladies' Guild, to be held at Wyndham's Theatre (by kind permission of Mr. Gerald du Maurier and Mr. Frank Curzon), on Friday next, at 3 o'clock. Miss Irene Vanbrugh will be in the chair, and the following have kindly promised to speak:—Dame May Whitty, D.B.E., Mrs. Alfred Bishop, Misses Lillian Braithwaite, Emily Brooke, Phyllis Broughton, Fay Compton, Gladys Cooper, Vane Featherston, Marie Illington, Athene Seyler, Madge Titheradge, Lottie Venne, Jessie Winter, and Messrs. Donald Calhoun, Basil Rathbone, and Godfrey Tearle.



Tom Titt's impression of Mr. Jack Hurlbert as the singing lover in "The Little Dutch Girl."

"Mary Rose."
Sir James Barrie's wonderful play, "Mary Rose," reaches its 300th performance at the Haymarket Theatre on Saturday next. A special matinee will be given on Boxing Day at 2.30.

Mr. Harrison's companies who will play "Mary Rose" in the provinces next year begin operations early in January, the first tour to be visited being Hastings, Eastbourne, and Sheffield.

Exactly!
Said Sax to Hix,
"I think this clix";
Said Hix to Sax,
"We need no clax."
A first-rate mix
Of first-rate crax
When Sax bax Hix
And Hix bax Sax!
—Sunday Pictorial.

Novel Birthday Present.

Miss Phyllis Griffiths, the 14-years-old actress, who during the past four years has played *Cheshire Cat* in Lewis Carroll's nursery classic, "Alice in Wonderland," will this year not only undertake the title-role, Alice, but will be responsible for the control of the entire company, which opens a season of matinees at the Victoria Palace on Boxing Day. Mr. Archibald H. Griffiths, who for the past twelve years has been responsible for the now famous "Stedman" production of "Alice in Wonderland," has decided to make the production a birthday present to his daughter.

The Old Vic.

"The Taming of the Shrew" will be next week's offering at the Old Vic. "The Merchant of Venice" will fill the bill at the Wednesday matinee for school children only. Tuesday evening, Dec. 14, will be devoted to a lecture by Dr. Terry, the organist of Westminster Cathedral, on "Carols," and boys of the Westminster choir will give musical illustrations.

British Productions in Paris.

A season of British plays in the English language, by an English company, is to be offered during the winter at the Theatre Imperial, which may possibly change its name to the Theatre de l'Avenue des Champs Elysees. A new management has taken charge, and is now having many changes made in the little house. It is expected to open this month.

"The Call of the Child."

Messrs. James and Stillwell inform us that they have secured the entire rights of a new drama, entitled "The Call of the Child," by Vincent W. Carls, and will send out a company with it early next year. The piece was produced at the Princes Theatre, Portsmouth, on Nov. 22, and scored a remarkable success.

Stage Society's Next.

"Forerunners," a tragedy in three scenes by a new author, H. O. Meredith, and "O'Flaherty, V.C." by Bernard Shaw, will constitute the programme of the twenty-second performance of the Stage Society, on the 19th and 20th inst. The secretary's address is 36, Southampton-street, Strand.

Actors' Benevolent Fund.

At the committee meeting of the A.B.F. on Thursday, Dec. 2, the sum of

£100 1s. 6d. was granted in relief. Twenty-seven applications were considered, and twenty-two of them assisted, irrespective of £66 1s. 6d. in weekly allowances.

The secretary of the Actors' Benevolent Fund asks us gratefully to acknowledge the receipt of a cheque for £20, being 50 per cent. of the proceeds of £40 received by Miss Julia Nelson and Mr. Fred Terry in exchange for their autographs.

The "Garden Party" Ball.

Most of the Grand Tier boxes for the Theatrical Garden Party in aid of the Actors' Orphanage at Covent Garden on Dec. 16 are being taken up by separate managements for their theatres, and Oscar Asche and Lily Brayton, Messrs. Grosvenor and Laurillard, Miss Iris Hoey, Mr. Dennis Eadie and Mr. Andre Charlot are only a few of the leading managers who intend to be very much on the spot. Tickets are selling rapidly, and early application is urged by the organisers, 3, Middle Temple-lane, E.C. 4.

The Everyman Theatre.

Hope for the Everyman Theatre, which has a debt of about £4,000, is found in the fact that a gift of £2,000 has been offered to the theatre subject to the whole of the sum of £4,000 being raised. The management are making an earnest appeal to those interested in the venture to follow the example set by the lady who has so splendidly come to the rescue, and is seeking four or five supporters who will each give the sum of £500, or take up the 7 per cent. debentures of the company to this extent.

Hilda Cooper.

We hear that Miss Hilda Cooper, who has been playing the part of Jackie Sampson in J. A. E. Malone's company of "Oh, Joy!" so successfully for the past year, has been re-engaged for the next tour, and will also play the lead in "High Jinks." "Oh, Joy!" is at the Artillery Theatre, Woolwich, this week, and Hilda is meeting with fine receptions for her excellent interpretation of the part. She has a very pleasing style, which soon gets her a favourite with the audience.

Musical Comedies' Prosperous Tour.

Messrs. F. Leslie Moreton and Guyton Heath's "Geisha" and "Balkan Princess" company concluded their successful tour, which opened last July, at the Gaiety, Hastings, last Saturday night before a good house. Chief honours went to Miss Edith Pearson, Miss Dorothy Frostick, and the principal comedian, Mr. B. Statham Staples, who caused endless laughter as Blatz. Full justice was done to the many melodious numbers.

Beecham Opera Company.

A successful four weeks' season at the Theatre Royal, Glasgow, was concluded on Saturday with a performance of "Carmen." The opera was started at 6.45 p.m., and the intervals were made short, thus enabling the company to travel south by the 10.50 English train on Saturday evening.

Evergreen Attractions.

Mr. J. Bannister Howard's "Belle of New York" company finishes its long tour at the King's Theatre, Hammersmith, this week, and will now have a rest. The company re-opens at the Lyceum Theatre, Sheffield, next Easter, and will again tour the year. Mr. Howard has another company in London this week in the shape of "The Silver King," which is being played at the Brixton Theatre. Next week it will be seen at the Borough Theatre, Stratford, and runs right through.

"The Ruined Lady."

Miss Rosa Lynd has booked a long tour of "The Ruined Lady," the successful comedy which she produced last summer at the Comedy Theatre. The tour, with a first-class company, will start on Boxing Day at Brighton West Pier Theatre. In front of "The Ruined Lady" will be presented Mr. W. Pett Ridge's amusing one-act comedy, "Damages for Breach," in which Mr. Cyril Maude, Miss Connie Ediss, and Miss Iris Hoey so successfully appeared at a charity matinee at the New Theatre early in November.

The Ipswich Lyceum.

We are informed that the Lyceum, Ipswich, has been sold to Mr. E. H. Bostock, who has been the lessee for several years past. Mr. E. H. Bostock is also proprietor of the Ipswich Hippodrome.

The "Hustler" Convalescent.

Councillor W. W. Kelly is making rapid progress towards health after his serious motor accident, and hopes to be his usual self within the next few days. He has arranged a fortnight's Alfred Denville drama season at the New Theatre Royal, Birm., and the final attraction at the old Royal prior to its becoming a picture theatre will be Miss Doris Keane's wonderful success, "Romance."

Mr. Kelly has arranged for the O'Mara grand opera season to start at the Shakespeare Theatre, Liverpool, on the afternoon of Boxing Day, Dec. 27. Twenty-two operas will be produced during the ten weeks, which indicates a production activity far beyond the normal.

Tours of West-End Successes.

Messrs. Taylor Platt and Edmund Gwenn, who have now secured all the touring rights of "Three Wise Fools," intend sending a strong company out, starting at the end of January for a spring tour. Mr. Frank Moore will again play the part of Fingert. The same firm is sending out a tour of "The Voice from the Minaret," by Robert Hichens, early in January, with a strong cast, including Miss Enid Erie, Miss Agnes Knights, Mr. J. Farries Moss, Mr. Charles H. Mortimer, and Mr. E. W. Thomas.

Hugh Fleming.

Mr. Hugh Fleming, the well-known advance manager, prior to entering upon his new appointment at the Repertory Theatre, Nottingham, was the recipient, at Wakefield, last week, of many tokens of esteem, ranging from a pearl scarf-pin to a copy of "Margot's Reminiscences" from members of "A Week-end" company, of which he has been pioneer for the past eighteen months.

RIS THEATRICAL CLUB.

CHURCH ARMY'S NEW WORK.

Some time ago the Rev. Anstruther Cardew, Chaplain of the English Church of St. George in Paris, and of the Actors' Church Union, opened two adjacent houses, 12 and 14, Rue Duperré, in the old Montmarie quarter, as a residential and non-residential club for theatrical ladies working in the Paris theatres. Work over there, especially for the young dancing troupes, is very hard. Every night the hours are from 8 to 12 o'clock, and on Saturdays, Sundays, and Saints' Days they have also to perform at matinees. The great difficulty of finding suitable accommodation is a real problem, for these girls must necessarily reside in the neighbourhood of the theatres (between Montmartre and the Grands Boulevards). In this quarter "lodgings," as we think of them, cannot be found. The substitute is nothing but a bare room in an "Hotel garni," and where only occasionally a gas ring is provided for a kettle. This scanty accommodation forces our English girls to frequent cafes for their meals, at a price they can ill afford to pay.

A few weeks ago Mr. Cardew visited the Church Army, bringing with him a letter from the Bishop of London asking them to undertake the management of this difficult and valuable piece of social work. The result of his visit is that this society has agreed to be responsible for the control of the home, Mr. Cardew remaining as Director and Chaplain. The club contains at present about 40 beds, where, at the moderate charge of 70 francs (about 25s.) a week, girls can be happy, well looked after, and find a home from home. Apart from the residents, every English member of the theatrical profession is given a warm welcome. At present there are about 100 non-resident members, who use the club for meals, which can be obtained at a very moderate cost, and for usual social purposes of a club. The object of the management is to provide our English girls in Paris with a bright home where they can live in decency, safety, and comfort. The house is in an excellent position, easily accessible from the principal theatres and music halls, and it is hoped that it will soon become so well known to all English and American theatrical girls going to Paris that they will as a matter of course enrol themselves as members on arrival, and so have a centre where they can all meet.

PARIS OPERA REOPENS.

(FROM OUR OWN CORRESPONDENT.)

As anticipated by our Paris correspondent, the Académie Nationale de Musique reopened on Friday evening, the strike, which has kept the house closed for 51 days, having terminated. The musicians, the best-organised group, and with whom the management had finally to negotiate with white kid gloves, were back in their places excepting a very few members who have not been re-engaged. The Opera, however, is still considered "out of bounds" by the syndicates. But for the musicians the strike would have been settled, to the advantage of the management, a fortnight ago. They have now secured from the entire staff, excepting electricians and scene-shifters, a rebate of 50 per cent. of a year's salary for the assistance of the strikers who have not been taken back. M. Rouché had finally to tolerate this collection being imposed at the Opera.

The Opera was crowded on Friday evening, when "Faust" was offered. Ordinary repertoire will continue for a couple of weeks, when a revival of "Castor et Pollux" will be given.

On Friday the co-operative restaurant for the staff was inaugurated.

ENHAM VILLAGE CENTRE.

TO THE EDITOR OF "THE ERA."

Dear Sir—Some time ago a disabled Service man came to our Centre at Andover, Hants, suffering from a paralysed lip caused by gunshot wound. He required treatment and training, and our vocal therapist took this man in hand and taught him to play the cornet. This curative training has practically restored to the man the full use of his lip, and he is now quite an accomplished player.

He is anxious to continue to play this instrument, and I have been asked to write to you and find out if any of your readers would care to provide him with a cornet, thereby helping him to supplement his pension by playing in an orchestra, and also preventing his lip falling again into disuse.

I shall be glad to answer any questions regarding the man, and should advise your readers desire to make the gift. I shall be grateful if it is forwarded direct to me at this address. The cornet must be in B flat—Yours faithfully,

J. MANCLARK HOLLIS,
Secretary, Village Centres Council,
10, Upper Woburn-place,
London, W.C. 1.
Dec. 1, 1920.

EMPLOYMENT AGENCIES.

At the annual meeting of the London County Council for the licensing of employment agencies and theatrical and cinema training schools, held on Friday, licences were granted in 684 unopposed applications. In the case of one cinema artists' agency it was said that the Actors' Association were to object, but they did not appear, and the objection was withdrawn.

In the case of another objection to a licence for the training of cinema artists and film production the licence was refused.

TUCK'S TREASURES.

At this time of the year all signs point to the approach of the "glad season," and no firm does more towards the decorating and brightening of the Christmas shop-windows than Messrs. Raphael Tuck and Sons. This year their Christmas cards, calendars, and toybooks maintain the enviable reputation Messrs. Tuck have won for themselves. A new type of artistic work of special mention is "Oil-facism," which, as its name implies, is an exact facsimile of oil-painting. It can be obtained in card and calendar form.

Bequest to American Actors' Fund.

Under the will of the late Rush C. Hawkins, who was recently killed in a street accident, the Actors' Fund of America is bequeathed the sum of \$200,000.

At the Liverpool Playhouse rehearsals are active for the presentation of another Christmas fairy play, "Once Upon a Time."

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

I note in the leading article in "The Era" of last week, under the heading of "Press Misrepresentation," that exception was taken to a statement alleged to have been made by an official of the Actors' Association concerning the conditions under which pantomime chorus work. "The Era" states that they are bound to say they do not know of one single instance where members of the chorus are required to provide their own tights or shoes. I feel I must express my surprise at this, as in smaller pantomimes and revues this is more often the custom than not. Statements made by our representative cannot be refuted. We have positive proof that artists are being engaged for pantomimes, even London pantomimes, where they are expected to supply their tights and shoes.

A Suggested Boycott.

A special general meeting of the Actors' Association will be held on Dec. 19, at the Ambassadors Theatre (by kind permission) at 3 o'clock, to discuss the policy drawn up by the Council for bringing all managers into line who do not use the Standard Contract and for driving managers who do not pay salaries out of the business. The members will be asked to decide if a policy of boycotting such managers shall be adopted by the Association.

Annual Meeting.

The annual general meeting will be held on Sunday, Jan. 30, at a theatre which will be announced later, at 3 o'clock in the afternoon. All nominations for the Council must reach the secretary by Dec. 27. It has been found necessary to bring this date forward slightly so as to give fuller time for the balloting.

Cinema Contract.

The Variety Artists' Federation and the Actors' Association are joining hands in negotiations for a Standard Contract for crowd workers in cinema films. A copy of the draft submitted by the A.A. and V.A.F. is appended.

CINEMA "CROWD" CONTRACT. Agreement Endorsed by A.A. and V.A.F.

SUGGESTED SCALE OF CHARGES, REGULATION OF CONDITIONS FOR "CROWD" WORKERS ENGAGED IN THE MAKING OF MOVING PICTURES AS ENDORSED BY THE MEMBERS OF THE V.A.F. AND A.A. ENGAGED IN THE PRODUCTION OF FILMS FOR SCREEN PURPOSES.

1. That the minimum rate of pay for

MANCHESTER CRITIC'S ERROR.

TO THE EDITOR OF "THE ERA."

DEAR SIR,—May I be allowed the courtesy of your columns to correct the report in "The Manchester Guardian" of the performance of "Richard III." at the Opera House? It was stated that the part of the Duke of Clarence was played by Mr. Stanley Cookson. This was quite inaccurate; he part I played was that of the Duke of Buckingham.—Yours faithfully

S. A. COOKSON.
Opera House, Manchester.
Dec. 5, 1920.

INCORPORATED SOCIETY OF MUSICIANS.

A lecture on "Scriabin and Modern Music" will be delivered by Mr. Herbert Antcliffe to the Incorporated Society of Musicians, on Saturday next, at Steinway Hall, at 7. Musical illustrations will be played by Mr. Edward S. Mitchell. The annual conference of the Society will be held in London from Jan. 2, 1921, till Jan. 8.

Author of Many Pantomos.

Mr. Scott Alexander, who is successfully playing Mr. McConnee (the lawyer) in "You Never Can Tell," at the Garrick, has written seventeen pantomimes for this Christmas, and will probably appear in one in town. He has received an offer from Mr. Leonard Rayne for South Africa.

New Year's Eve Ball.

The arrangements for the big ball and carnival, which is to take place at the Horticultural Hall, Westminster, on New Year's Eve, are now well ahead. The great feature will be the interest taken in it by stage favourites. Already tickets have been taken by Miss Gladys Cooper, Miss Phyllis Monkman, Miss Marie Lohr, Miss Viola Tree, Mr. Gerald du Maurier, and Miss Madge Titheridge, who are all bringing parties. The ball is in aid of the After-Care Fund for Blinded Soldiers and Sailors.

"Three's a Crowd."

At the Royal Opera House, Leicester, on Monday, a successful production was given of the new three-act farce comedy, "Three's a Crowd," by Earl Derr Biggers. The play is based on a series of humorous situations, in which four men, all friends back from service, are in love with the same girl, none of whom knows her name. The play was produced by Gerard Clifton, under the direction of Bernard Hishin.

Manchester Gaiety's Future.

Mr. Harold Downes, hon. secretary of the Bath Playgoers' Society, has received a letter from Miss A. E. F. Horniman, of the Gaiety Theatre, Manchester, in acknowledgment of a sympathetic resolution passed at a recent meeting. The well-known manageress wrote:—"There is a strong effort being made by members of the Manchester Playgoers' Club to get hold of the Gaiety, by buying it outright, with me to run it and to revive my old idea of a permanent company. If they can do this and the theatre can go on successfully, that will be an important event in English theatrical history—citizens elsewhere will learn what they may do for themselves."

Actors at Golf.

The Stage Golfing Society played a match by singles against Mr. Fairbairn's team of Wimbledon players over the Royal Wimbledon course on Friday. Mr. Fairbairn's team won by eleven matches to five with two games halved. The foursomes in the afternoon, which counted as a separate match, were won by the Stage by three matches to two.

persons engaged in "crowd" work be twenty-one shillings per day, plus return railway fares, and four shillings per hour, or any part of an hour, when detained after 6 p.m.: Crowd workers having to supply other than ordinary day clothes to be paid 25 per cent. extra on above rates. All the above payments to be for one production only.

2. Costumes.—All costumes to be provided by the company. (By "costumes" it is meant clothes that cannot be worn by artists in their ordinary daily private capacity.)

3. That the rate of pay for "crowd" workers on Sundays be double that of the ordinary week-day.

4. PAYMENT OF FARES.—Return fares to be paid by the cinema firm from the London terminus to the studio and/or to and from location.

5. That in the event of "crowd" workers attending as the result of a "call," and providing the work is done and that the dismissal is before 12 noon, the payment be at the rate of 50 per cent. of their contract note for that day plus return railway fares, and also providing that the artists shall be given the option of being re-engaged for the day on which the actual film is taken. In the event of such notice of dismissal not being given by the management before 12 noon, or should any work be done at all, or should artists be instructed to make up or dress, then they shall be deemed to have done a full day's work, and shall receive the full salary due for same.

6. When a "crowd" worker is picked out by a producer for individual action or any work distinctly apart from the general movement of the "crowd" he shall be paid at least 10s. 6d. per day extra.

7. Provision of Food.—The film company shall provide lunch at about the usual lunch-time or pay half-a-crown to each artist in lieu of same. If the day's work should continue after 6 p.m., tea to be provided by the film company, or payment of 1s. shall be made per artist in lieu thereof.

8. ATTENDANCE AT STUDIO OR COSTUMER'S.—Should any artists be instructed to attend at a costumer's and/or a studio for the purpose of fitting on any special costume which may be required they shall be paid at the rate of 10s. 6d. for such attendance.

BOROUGH, STRATFORD.

Not the least of the attractions of the season provided by Messrs. Fred and Sam Fredericks at the Borough Theatre is that amusing musical comedy "The Boy." The songs are brought up to date with many topical allusions, and altogether a right merry time is provided. Mr. Edward Lewis as the central figure does not allow the fun to flag for one moment, while Hughie, the magistrate's youthful stepson, gives able support.

WIMBLEDON THEATRE.

Miss Phyllis Neilson-Terry, owing to her great personal success on her first visit in "Triby" last year to this theatre, is paying a return visit this week, and again fascinates and delights her audiences with her delightful, natural acting in all the varied phases of the character. Her singing was as charming as ever, and the reaching of the high G was vociferously applauded. As on the previous occasion, Mr. Charles Garrity played the part of Svengali, and again proved his fine ability as an actor of forcefulness and strength. Miss Joan Pereira was once more Mme. Vinard, and was capital in every scene. The trio of young English artists, Taffy, the Laird, and Little Billie, were in safe hands, being acted with excellence by Messrs. Herbert N. Bradford, Stephen Fitzgerald and Arthur Vezin. Mr. Leslie N. Clare was pathetic as Gecko, Miss Agnes Barry played quite satisfactorily as Mrs. Bagot, and Mr. Cecil King, who also produced the piece, was amusing as the Rev. Thos. Bagot. The less important parts were also well played. Misses Eva Barrington and Madeline Temple were pretty and bright gossamers. Mr. Geoffrey Dunlop, a droll Zouzou, and Mr. P. Henry Renouf, a good specimen of an American manager as Colonel Kard.

THE KENNINGTON.

Mr. Martin Harvey and company made an auspicious start to their fortnight's stay at Kennington on Monday night, "The Only Way" was the piece selected for the opening performance, and not content with bringing Mr. Martin Harvey on again and again, the audience refused to disperse until their favourite made a short speech, thanking them for the warmth of their welcome. Mr. Martin Harvey played the part of Sydney Carlton with all his well-known artistry and beauty of voice and action, rousing the audience to a high pitch of enthusiasm. The strong supporting cast included Miss N. de Silva in her original part of Mimì; Mr. Arthur Cheesey as Mr. Larry; Mr. Fred Grove as Dr. Manette; Mr. Gordon Craig doubling the parts of the Vicomte de St. Eremunde and M. de Maury; Mr. Eugene Wellesley that of the Marquis and of Charles Darnay; the part of Lucie Manette being represented by Miss Ann Furrell. "David Garrick" will be played on Friday and Saturday.

HALF-PRICE SALE.

During December
A CLEAN SWEEP OF
ACCUMULATED STOCK
of Men's and Women's Suits,
Weatherproofs, Overcoats,
NO PROFIT SEEKING

SEASON PRESENTS—Men's & Women's Underwear, Out-fitting, Nightwear, Dressing, Boudoir Gowns, also PIECE SILKS of every description at HALF USUAL PRICES. All neatly boxed.

Call or write for Men's and Women's Sale Catalogue.

A.A. PROPAGANDA MEETING.

A FIGHTING POLICY ADVOCATED.

A propaganda meeting of the A.A. was held on Thursday afternoon at the Association Rooms, Mr. Alfred Lugg (secretary) presiding.

Mr. Hargreaves Mansell said that at a recent meeting the secretary made a statement to the effect that the greatest enemy the Association had was the non-member. He was sorry he could not agree with that statement, as he considered that their greatest enemies were some of their own members, who said that they were satisfied with the terms of a contract that was not in accord with the standard contract. Members who failed to carry out the trade union principles of the Association ought to be expelled.

Mr. Lilly said he thought that what was wanted was a fighting policy. He was often asked, "What is the Association doing?" He could only reply, "nothing, except looking after the dressing-rooms and sanitary arrangements at the theatres. While advocating a fighting policy he did not wish to imply that they should go on strike.

The Chairman: May I ask exactly what you mean by a fighting policy?

Mr. Lilly said his suggestion was that the Association should issue a manifesto to the profession generally, which should have reference to salaries, the employment of amateurs, and other matters.

A.A. Companies.

Mr. Barry Lewis complained of an invidious policy directed against members of the A.A. As a means of strengthening the Association he suggested that it should have one, two, three, or more companies of its own, that actors and authors should share in the benefits, and profits that now went to the managers should go to the funds of the A.A.

Chairman's Reply.

The chairman said he agreed that there were members who did more harm than good to the Association, and that such undesirable members should be expelled. One point that was always being made against the A.A. was its past bad reputation. It was true there was a time when it was only a tea-party. The members themselves should form the driving force of the Association. As to the assertion that it had only brought about sanitary improvements in theatres, he considered that that in itself was a great achievement. To have compelled the Government to pass regulations in respect of theatre sanitary arrangements was surely something to be proud of. Then, too, the part taken by the A.A. in obtaining a decision in the Law Courts in a recent action favorable to actors was alone sufficient to justify the existence of the society. The annual report showed that in the past year in legal actions over £1,000 had been recovered for members, while £2,116 had been paid out in respect of death levies.

Fair Play for the Touring Manager. With regard to the suggestion made by Mr. Beresford that the Association should run its own companies, that was utterly impossible. In his opinion it was the resident theatre manager who was most to

blame. He should be forced to grant fair conditions to the touring manager, who would, in his turn, be compelled to grant fair conditions to the actor. He agreed there should be co-operation between author and actor, and steps were being taken to bring this about. Meetings in the provinces, such as had been suggested by Mr. Beresford, had been tried, but the attendance had worked out at an average of about ten.

Mr. Lugg proceeded to give examples of the benefits arising from joining the A.A., mentioning that a girl member of a company induced the chorus to join, resulting in an increase of 10s. in the salary of each one of them.

New Scheme.

The chairman also referred to the friendly society scheme to secure sick and unemployment benefits, which was under the consideration of the Council. It was proposed to give such benefits that members would find they could not afford to leave the Association, and no actor or actress could afford to remain outside. This scheme would be laid before the members in skeleton form at the general meeting, to be held in January next.

Dangerous Lights in Studios.

The chairman next alluded to the campaign which the Council was conducting to safeguard its members against the danger of eye strain, burning, and perhaps blindness, caused by the very strong lights used in some cinema studios. A report of what was being done appeared in the "Era" of last week, under the heading of "Actors' Association Matters."

Cinema Contract.

Mr. Lugg announced that a joint meeting of the A.A. and the V.A.F. had been held to discuss the question of a cinema contract, and the form of contract and other details had been agreed to and adopted by both associations. This form (which he read) would be submitted to the various film firms for acceptance.

COLLECTION OF ENTERTAINMENT TAX.

TO THE EDITOR OF "THE ERA." Sir, While quite agreeing with your correspondent, "A Theatre Manager," that the collection of the tax might be much simplified and made less onerous to managers, I would urge the justice of a percentage of the tax being paid to each management for collecting and accounting for the weekly imposition. My association was the first to advance this perfectly reasonable proposal, and we have appealed to the present Chancellor of the Exchequer to allow a commission of 24 per cent. to cover accountancy and other charges, such as security bonds. If a united effort is made, and persisted in, my committee has reason to believe that this request, fair as it is, will eventually be conceded. Yours faithfully,

P. PERCIVAL.
Secretary, Provincial Entertainments Proprietors' and Managers' Association, 73, Bridge-street, Manchester. Nov. 27, 1920.

THE EQUITY SHOP.

OPINIONS OF LEADING AMERICANS.

The Actors' Equity Association, at a meeting last Sunday—writes our American correspondent under date of Nov. 30—voted almost unanimously for the Equity shop, which is, to all intents and purposes, a closed shop. David Belasco believes that if this goes into effect it will prove disastrous.

"There's no getting away from the fact," he said, "that an Equity shop will mean a closed shop in time, for as it stands the Equity shop would force all the good players into the association. When a closed shop has been brought about it means that the death knell has been sounded in the theatre."

"Such a thing as actors refusing to appear on the stage with players who do not belong to the association is really serious. All my life I have gone into the highways and the byways in the selection of material, and the so-called Equity shop would interfere seriously with my work."

"The closed shop would knock the legitimate theatre off the map, and we'd all have to go to the movies. There are many fine ladies and gentlemen of the theatre, I am sure, who are interested in the theatre as an art, and who would not care to rob it of every suggestion of the artistic and supplant that with a labour union atmosphere. I don't believe many players would tolerate such a thing."

"An Equity shop, I'm afraid, would mean that the Actors' Equity Association would be compelled to build theatres of its own."

A Playwright's View.

Winchell Smith, the playwright, and many others connected with the theatre, deplore the so-called Equity shop on the ground that it will force all good acting material into the ranks of one organisation, thus giving it an absolute whip hand in theatrical affairs.

"I believe," says Mr. Smith, "that there are a great many actors who do not want a closed shop, and I'm sure it wouldn't be the best thing for the theatre."

Doom of the Theatre.

William Faversham declares that the closed shop will wound the doom of the theatre from the artistic point of view. In an interview he said:

"I am actor and manager, and know the difficulties of both roles, and these difficulties will never be solved by forcing artists into a union as though they were boiler makers. The theatre cannot be ruled by incompetents and live. The closed shop will defeat its own purpose eventually. If the actors try to be autocratic the theatre's future will be precarious. The actors would suffer more than the managers if the latter decided to do something about this closed shop move. They could close every theatre in the country and sit tight on their capital while the actors would have to find more arduous jobs or starve."

A Plebiscite.

A poll of the members is to be taken, but even if the result indicates a strong demand for the Equity shop, as now seems likely, it cannot be enforced against the Producing Managers' Association until August, 1924, as the agreement made after the strike of last year specifically provides against such a contingency.

"RUDDIGORE" REVIVED AT GLASGOW.

Robin Oakapple Henry A. Lytton
Richard Dauntless Derek Oldham
Sir Despard Murgatroyd, Leo Sheffield
Sir Roderick Murgatroyd

Old Adam Goodheart Douglas Kirke
Rose Maybud Sylvia Cecil
Mad Margaret Catherine Ferguson
Dame Hannah Bertha Lewis
Zorah Marion Brignal
Ruth May Athol

The D'Oyly Carte Repertory Company has been rehearsing this opera for some weeks, and it was successfully revived on Monday, 6th inst., at the King's Theatre, Glasgow, and will be played for four nights of this week. New scenery by Mr. Bridges Adams has been prepared for the production.

It is thirty-three years since the opera was first given in London, and it is an open secret that, despite its many good points, it proved the least successful of the Gilbert-Sullivan series. The fierce controversy that raged over the name (originally spelled Ruddigore), and the absurd attempt, originated by the London correspondent of the Paris "Figaro," to cause illfeeling over the "darned mounseer" song made the opera the most discussed of all the Savoy productions.

In Glasgow the opera was seen for twelve nights in 1887 (with Henry A. Lytton in the same part he plays to-day), and in 1912 a local amateur operatic club, the Orpheus, played it for one week.

The picturesque fishing village of Act I, and the dramatic coming to life of the Murgatroyd ancestors in the Picture Gallery scene of Act II, proved as effective as they did thirty-three years ago, and all the best numbers were heartily applauded and repeatedly encored. Ruth's pretty song on Etiquette, the bridesmaids' chorus, the duet, "Know a Youth Who Loves a Little Maid," the breezy sailor song, where Richard describes the British warship running away from the "poor parleyvoys," on the plea that "to fight a French fal-lal, is like hitting a gal, and a lubberly thing for to do!" all caught the fancy of the new generation of opera patrons, and revived fond memories in older playgoers.

Equally successful were the trio, "In Sailing O'er Life's Ocean Wide," Robin's ditty in the handicap of a diffident nature; Sir Despard's songs, both as a bad baronet and after his reformation; Mad Margaret's pretty songs; and the dramatic legend of the Witch's Curse by Dame Hannah.

The performers were one and all well placed. Mr. Henry A. Lytton played Robin as cleverly as ever, and with Miss Sylvia Cecil as Rose, scored a decided success. Mr. Derek Oldham's Richard was the breezy sailor to the life, and his varied love-making, due to "a heart that did not know its mind," was amusingly shown.

Mr. Leo Sheffield as Sir Despard cleverly contrasted his wicked career in the beginning of the opera with the blameless (but dull) existence later on. Miss Catherine Ferguson was charmingly quaint as Mad Margaret; Miss Bertha Lewis a notable Dame Hannah; and the two professional bridesmaids were daintily played by Misses Marion Brignal and May Athol. Mr. Darrell Fancourt as Sir Roderick, the 2nd baronet, scored his success in the Picture Gallery scene, both in singing and acting.

FIRST OF THE PANTOMIMES.

"HUMPTY-DUMPTY" AT ASHTON.

The first pantomime of the season is being produced at the Empire Hippodrome this week. It has been rehearsed locally by Wm. De Lacy's combination of comedians. The principal artists are capable pantomimists. Miss Minnie Cole shines as Humpty-Dumpty. Miss Gaby Celeste is pretty and sings sweetly as Princess Brighteyes, Miss Josie Costello is a dashing Prince Glam ur. As Col. Tank and General Bomb, Messrs. Arthur Goodall and Jack Knox keep the fun going. Phil Dooley is prominent as the King's Chamberlain. Miss Olive Conroy is funny as Sammy, and Miss Amy O'borne is good as Dame Arabella. Mr. W. De Lacy is a capital King Misere. Specialties are introduced by Goodall and Knox and Phil Dooley and chorus, villagers, boys and girls, &c., are a sprightly bevy of chorists and dancers.

"THE BABES" AT EDINBURGH.

The management of the Garrick Theatre, Edinburgh, with much enterprise, is first in the field with the production of pantomime this season. On Monday evening, "The Babes in the Wood," books and lyrics, by Mr. Reuben Kitchen, was given twice nightly to crowded audiences. A cast comprising actors of merit and humour imparted to the piece the necessary dash and drollery. Miss Gertie Stuart as Robin Hood was a splendid principal boy; and Miss Margaret Hart a graceful Maid Marion. Mr. Jim Bond was in high favour with the audiences by his amusing impersonation of the Baron, in which he was ably seconded by Miss Maddie Majilton as the Baroness. Miss Gladys Hazelton was a winsome Fairy Blue Bell; and the Brothers Brooks (Fred and George) got a good deal of fun out of the part of the robbers. Miss Maud Robertson, Miss Sylvia Diamond, Miss Edna Sparkes, and Miss Alice Sparkes are also well in the picture; and the specialties by the Great Strirling and the Four Monte Carlo Girls, acrobatic dancers, add to the interest of the production.

"DANCING TIMES" CHRISTMAS NUMBER.

The Christmas double number of "The Dancing Times" contains a number of articles of special interest, together with photographs of well-known dancers, including Adeline Genée, Tamar Karsavina, and Phyllis Bedells, each of whom has a brief article on "The Future of the Ballet." Ruby Ginner in an Egyptian dance, Dora de Morada, M. Wania, Joan Gode, Louise Maisie, Violette Fenton, Yvonne Daunt, Cynthia Perot and Elliott Taylor, Ruth French, and others. Those two well-known dancers, Marjorie Moss and George Fontana, contribute an important article on ball-room and exhibition dancing, treating the first mentioned from an entirely fresh standpoint. Professional dancers will find some useful hints in "Correct Technique," with photographs of Lena King. Mr. George Cecil writes concerning the Paris Opera Museum; there are four original ballets by Adela Russell, and an informative article on "The Morris Dances," with illustrations.

DEATH OF ALFRED BRYDONE.

The news of the death of Mr. Alfred Brydone, the actor, will be received with regret by a large circle of professional and private friends. He died suddenly while on a visit to Sutton Coldfield from an attack of angina pectoris, on the 26th ult., and the funeral took place on the following Tuesday.

His full name was Alfred Brydone Roak, and he was born in Edinburgh on Dec. 9, 1853. After finishing his education at Edinburgh University he became a pupil, and after appearing in the revival of "Betsy" at the Criterion in 1888, played leading parts on tour. He appeared in Sir Frank Benson's revival of "A Midsummer Night's Dream" at the old Globe in 1889, and remained with Sir Frank for eight years, playing old and deliberate characters, such as Prospero, Adam, John of Gaunt, Ghost, Antonio, and Brabantio. He was with Wilson Barrett in "The Sign of the Cross," and with Irving at the Lyceum in "Peter the Great," and later supported Sir George Alexander and Mr. Fred Terry.

Mr. Brydone played Thebes in Professor Gilbert Murray's version of "The Hippolytus of Euripides" on its original production at the Lyric Theatre, and again on its first revival at the Court. He also appeared as Osgibon in Browning's "A Soul's Tragedy," and Olaf Skattool in Ibsen's "Lady Inger of Ostrat." As a member of Otho Stuart's company at the Adelphi in 1904-7 he represented Fra Bartolomeo in "The Prayer of the Sword," also appearing in Shakespearean revivals, Lord St. Olbyn in "Dr. Wake's Patient," and other important parts. In 1908 he appeared under the management of Sir Herbert Tree in revivals of Shakespeare's plays, later appearing at the St. James's, the Haymarket, and other West-End theatres. His favourite, and, possibly, his best rôle, was that of King Henry IV. in the second part of the play of that name.

Mr. Brydone could always be relied upon to give a thoroughly sound embodiment of any part entrusted to him, and by his death the stage has lost an actor of considerable ability. He leaves a widow, known on the stage as Miss Ella Tarrant, who has written some excellent little plays, the most notable being "The Peacemaker."

THE WILLOUGHBY PLAY PRODUCTIONS.

Five one-act plays were presented at the Ambassadors Theatre on Monday afternoon by the Willoughby Play Productions. The first,

"RECONSTRUCTION."

By Graham Rawson.
proved rather a tepid little affair about a gentleman burglar, formerly an officer in the Army, who broke into a house and stole a pearl necklace from the butler, who had annexed it from his mistress. The gentleman thief overhears a flirtation, ending in a kiss, between a young married woman and an old flame of hers, and tries to make his silence conditional on her escape. The girl tackles him courageously, makes him ashamed of this, his first theft, and ultimately persuades her husband to give him another chance. The play was acted by Miss Kitty Willoughby, Mr. Tristan Rawson, Mr. Alfred Gray, and Mr. Basil Gordon. Miss Dora Gregory infused a little life into it as the agitated lady who had lost her pearl, and Mr. Claud Allister did what he could with the part of the former admirer.

The only play that enjoyed the distinction of a call for the author was

"ADOPTION."

By Xenia Lowinsky.
Its hearty reception was due partly to a germ of genuine humour that inspired it, but chiefly to the clever acting of Mr. Leslie Faber and Miss Suzanne Sheldon. The latter rose from a sick bed against her doctor's orders that she might be present. These two accomplished players represented a middle-aged couple, he practical, shrewd, just a little over-encrossed in business, she sentimental and soulful. She asked to adopt a grown-up son; he agrees, but contrives to disillusion her, and the chosen son of adoption is hastily dismissed. Mr. Reginald Denham was good as the son.

"FOR HER SAKE."

By M. Crofton.
Here we had condensed melodrama that failed to get a thrill over the footlights. Two men love the same woman. Richard has married her, while John is doing two years for a theft committed by Richard. On the wedding day John turns up and the truth comes out. After a lot of shilly-shallying Richard signs a paper clearing John, then goes out and shoots himself.

"THE ALTERNATIVE."

By Ch. Riecroft.
had the advantage of two excellent players—Miss Daisy Markham and Mr. Lewin Mantering. Time: End of sixteenth century. Place: A house in the Netherlands. A black-browed, sinister priest, all for burning and torturing heretics, a marquis high in authority in love with the burgomaster's daughter. Suspicion on the part of the priest that the girl has killed one of the Imperial Guards, defending her honour. Suspicion becomes certainty, the marquis declares his hand, the priest thunders denunciations, but is rendered temporarily powerless by the timely destruction of his warrant.

Miss Daisy Markham acquitted herself admirably in trying circumstances and played with emotional power, and Mr. Lewin Mantering made an impressively sinister priest.

Our utmost endeavours failed to make coherency out of

"THE TRIALS OF LIFE."

A Farce, by Reginald Evans.
Two men and two women appear to be indulging in a bout of sex-antagonism, and squabble about nothing at all until proposals of marriage are forthcoming and accepted. At least this is how it appeared to us, but we may have failed to grasp the author's meaning. Miss Dora Gregory was pleasantly incisive and decisive as the elder of the two women.

Miss Molly Mallinson sang a couple of songs in character during the afternoon.

Leo and Jan, of the famous Cherniavsky Trio, are at present touring in Africa, but Mischel, the cellist, will be heard at the Queen's Hall on December 15, with Sir Henry Wood and his orchestra.

"MR. WILLINGTON'S WILD OAT."

Comedy, in Three Acts, by Felix Girard, Produced at the Liverpool Playhouse, Wednesday, Dec. 1.

Phoebe Georgette Thierry
A Messenger Boy Edward Robinson
Mr. Willington James Harcourt
Robert Rabbledale J. W. Austin
Frisette Avril Susan Richmond
Djebah Ali Ray Parry
May Hope Nancy De Silva
Lord Calbourne Patrick Quill
Mrs. Willington Hilda Stewart
Kathleen Willington Betty Williamson
George Robinson Basil Bowen
Dr. Agnes Holmes Elsie Dudgeon
Mary Dora Keith
A Taxi Driver Richard Bird
The author of this smart little comedy is a French gentleman residing in Liverpool, consequently it was to be expected that he would possess some knowledge of French farce. That he does is shown by the atmosphere he introduces into his work, for it is based upon circumstances which find their origin among the ladies of the "half-world" into whose frivolous doings he allows himself to be drawn. That a highly respectable married man should find himself in such a position would readily provide much material for laughter. Mr. Girard has certainly woven his story in workmanlike manner, and although his first act is somewhat uninteresting, he makes full amends by giving us a couple of acts that are overflowing with laughter, and eventually extracts his distressed hero from his predicament in skilful manner. The greater part of the work falls upon the shoulders of Mr. James Harcourt, as the sedate husband who temporarily wanders from the path of strict decorum; Miss Georgette Thierry, his blackmailing servant; and Miss Hilda Stewart, the suspicious wife. All were excellent. Mr. Harcourt particularly so.

Briefly the story is that Mr. Willington, along with his friend Robert Rabbledale, spend a brief holiday in Paris, where they make the acquaintance of Frisette Avril, and visit her flat each evening for a little innocent enjoyment. On his return to London he finds that the lady and her companions have also transferred their residence to that city, whereupon Willington and Rabbledale foolishly renew the acquaintance. In Frisette's employ is a middle-aged servant named Phoebe, who shortly afterwards obtains a situation in his house by answering his wife's advertisement for a general help. It is in the second act where this awful discovery is made by the terrified Willington, whose strange behaviour has recently aroused the suspicions of his good lady that something is wrong with him. Phoebe, a mercenary wretch, then starts a system of blackmail, and Willington is kept in constant dread lest she carries out her threat to "tell the missis." It is this state of things which causes roars of laughter throughout the two acts.

Miss Richmond was a lively and volatile Frisette, and the remainder of the company filled their respective parts with credit, although they merely helped to fill in the picture.

The necessary brightening of the first act should make this comedy acceptable wherever presented.

NOVELTIES AT LYCEUM CLUB.

A NEW STAGE SOCIETY.

An enthusiastic audience filled the ball-room of the Lyceum Club on Sunday evening, on the occasion of the inaugural performance of the newly formed Lyceum Club Stage Society. Two new one-act plays were presented. The first was a dramatic thriller, by Olive Lethbridge, entitled "The Mother." One stormy winter evening a young mother sits watching her sleeping child in the parlour of her moorland cottage. With the object of guiding to safety the footsteps of any traveller who chances to be belated in the storm she has placed a light in the window. This brings to her door her husband, who has escaped from prison, and for whom she still cares, although he is a thoroughly "bad lot." Imprisonment has only made him more brutal and vile than ever, and she realises how well-founded is the advice of her friends, who have warned her that re-union with the man can only bring disaster upon the innocent child, whom she loves better than anything on earth. So she pleads with her husband to return to prison, and suffer the just punishment indicted upon him. He is obdurate, and, rendered desperate by her cruel dilemma, she sets the lamp in the window in such a manner that the pursuing warders are attracted to the cottage, and the convict recaptured. Miss Mary Merrill most powerfully played the part of the wife; Mr. Harry Caine made a truculent and convincing convict; and Miss Helen MacGregor was excellent as a talkative neighbour. As produced by Mr. Franklin Dyal this little piece should make an excellent sketch for the better-class variety halls.

The other new playlet is a clever little creation by Jessie Porter, entitled "Restitution," and has apparently been written with the object of amending our present divorce laws. Peggy marries a violinist—a "base vile" violinist, if we may be allowed the pun. Speedily disillusioned, she seeks divorce. But she cannot prove cruelty against her contemptible "worse half," and so, instead of a divorce, merely obtains an order against him for the restitution of conjugal rights. Meanwhile, she has come into a fortune. Realising this, her husband is only too glad to return to her in order to "realise" that! So, determined to secure the freedom denied her by the law, Peggy tells her husband that he can have the fortune, but must enjoy it—alone. Mr. Ben Webster, who also produced the play, gave a brilliant performance as the decadent, but enterprising husband; Dame May Whitty was admirable as the wife; and Miss Elizabeth Drury satisfactory in the small part of the latter's friend. Other much-appreciated items on a most enjoyable programme consisted of selections from his repertoire given by Mr. Bransby Williams, and an address on the aims and object of the Lyceum Stage Society, delivered by Mr. John Drinkwater. The Lyceum Ladies' Orchestra, under the direction of Madame Levinsky, played delightfully during the evening.

The Glyndor Dramatic Society will give a performance of "The Merry Wives of Windsor" at St. Bartholomew's Hall, Dalston-lane, on Friday next, Dec. 10, in aid of Dr. Barnardo's Homes.

"THE ERA"

Pantomime Number

PUBLISHED DECEMBER 30.

IMPORTANT NOTICE.

THIS year's Double Pantomime Number is now in active preparation, and the probability is that we shall be unable to reserve space and accept advertisement copy and blocks after December 15 next.

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR. CONCERTS OF THE WEEK.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR.

DAVID GRIFFITHS.

David Griffiths, the musical director of the Empire Theatre, Cardiff, started his professional life as violinist at the Star Theatre, Swansea, under W. F. Hulley,



MR. D. GRIFFITHS.

something over thirty years ago, and remained there until appointed musical director in 1897 at the Empire Theatre, Swansea, in place of Mr. Hulett, who had been elected to conduct the band at the Birmingham Palace of Varieties. It is said that Sir Oswald Stoll offered David Griffiths the position at the request of the

orchestra. Seven months after he was offered the chair at Nottingham, which he refused in favour of his Swansea predecessor, Mr. Hulett, but about three months after Sir Oswald Stoll requested him to take the chair at Cardiff (this would be about twenty-three years ago), where he has been ever since, so probably David Griffiths is the oldest musical director on the firm without a break.

One eventful item in his life, and well worth recording, was the fire that occurred at Cardiff on a Monday night in September, 1899, when the theatre was burnt out. The top of the bill that week was the late Lottie Collins. Everything was lost, dresses, props, music, &c. At 7 a.m. on the Tuesday Sir Oswald Stoll had made up his mind to give the show in its entirety at another theatre that evening. The difficulty was getting songs from voice, and arranging them for the evening performance, and it was a day ever to be remembered. Mr. Griffiths has an orchestra of nineteen, and some of his men have been with him ever since he came to Cardiff.

Eastbourne's Music.

At the Devonshire Park, Eastbourne, the new musical arrangements came into operation last week. Capt. H. G. Amors and his orchestra of thirty-five performers were given a cordial welcome on Sunday, and in submitting an interesting and pleasing programme the strong and efficient band fully justified the high expectations formed by the audience.

Bristol Symphony Orchestra.

Never has a more sincere effort been made in Bristol to provide the best, and every concert given by the above-named orchestra has been a rich musical treat. These performances are staged every Sunday evening at the Empire, Bristol. The orchestra consists of 45 musicians, every one of whom is an expert instrumentalist.

NEW MEDIEVAL OPERA.

Word comes via the London offices of the Wolfsohn Musical Bureau of the production in Chicago on Nov. 17 of an opera by Gino Marinuzzi, artistic director of the Chicago Opera Association. It is called "Jacquerie," is of French locale, and deals in the "argument," with the medieval usage euphemistically known as "the right of the seigneur." The work, according to the reports received by Mr. Donaghue, affords a notable rôle to Mr. Edward Johnson, the Canadian tenor, known in the Italian opera houses as Edouardo di Giovanni. Signor Marinuzzi's work had previously been sung in Buenos Ayres and Rio Janeiro.

Broadstairs Entertainments.

From 51 tenders received for the supply of a season band next year, Broadstairs Entertainments Committee have accepted that of Messrs. Ashton and Mitchell to supply an orchestra of 16 performers for the months of June and July at £135 a week and of 21 performers for the months of July and August at £155 a week. The same agency supplied the orchestra this year.

ENOCH CONCERT.

The popularity of Messrs. Enoch's concerts was again demonstrated at the Central Hall, Westminster, on Saturday afternoon last. Mr. Leonard Lovesey's fine tenor voice did full justice to his two selected songs, "The Barefoot Maid" and "I Wonder What the Stars Are." Miss Violet Openshaw was particularly effective in her rendering of Christina Rossetti's "Remember," with Mr. Landon Ronald's neat setting. In place of Captain Horace Stevens, absent through indisposition, Mr. John Buckley sang "My Loveliest Lady" and "Madly Come Down" very effectively, and equally successful was Mr. David Ellis in Landon Ronald's "Prelude" and "Love, I Have Won You." Miss Dorothy Robson, Mr. Joseph Farrington, and Miss Dorothy Greene were all favourably received in their various songs; Miss Marguerite Scialtie gave some humorous monologues, and piano, organ, and violin solos were contributed by Miss Edith Barnett, Mr. Arthur Meale and Miss Margaret Fairless respectively.

PAULINE THEURER CONCERT.

That very talented soprano, Miss Pauline Theurer, gave an interesting song-recital at the Eolian Hall on Thursday evening. It is always a pleasure to hear Miss Theurer's work. The genuine musical quality of her voice, its excellent range, her admirable diction, and, above all, her distinct and pleasing personality, together combine to make her one of the most delightful of our concert artists. Her choice of songs on Thursday ranged from a Donizetti aria to such modern examples as Landon Ronald's "The Rose Morn." If one rendering may be singled out for particular praise it was undoubtedly Schumann's "Night in Spring," which was delivered with rare appreciation of its beauties.

At the end of the evening, Miss Theurer, remembering her old and faithful admirers, supplied several songs at the harp, in which form of musical art she is surely unsurpassed. Miss Theurer received a tremendous ovation and many floral tributes to her undoubted artistry. Assistance was rendered during the evening by Miss Dorothy Callender, a pianist in her very early teens. This clever young artist, whilst she did not undertake anything very pretentious, yet played with such delicacy of touch and excellence of technique that it is possible to prognosticate for her a very successful future. Mr. H. Grunbaum was the expert accompanist.

QUEEN'S HALL PIANOFORTE RECITAL.

Miss Winifred Christie, after an absence in the United States, made her re-appearance at Queen's Hall on Friday evening last, when, assisted by the London Symphony Orchestra, she played the solo parts in Beethoven's Concerto in G Minor, Cesar Franck's "Les Djinns," and Liszt's Piano Concerto in D Flat. Miss Christie's interpretations of these works, which were distinguished by polished and artistic playing, delighted the audience with her magnificent playing. Dr. Ernest Bullock, organist of Exeter Cathedral, was heartily welcomed on his first visit to Plymouth, and played so alluringly that he will live to come again. Mr. Aldward Maynard, the South African tenor, sang a number of ballads, and the St. Peter's Quartette contributed Sir C. V. Stanford's "Autumn Leaves" and Sir Fredk. Bridge's "Spring."

and Miss Christie was awarded numerous recalls and floral offerings. Mr. Hamilton Hartly conducted the London Symphony Orchestra in a masterly manner, and the delightful music of Berlioz's overture, "Beatrice and Benedict," with which the concert opened, was admirably rendered.

STUDIO CLUB CABARET.

The members of the Studio Club were treated to some expert vocalisation at their Cabaret on Thursday. Mr. Charles Vernon, himself a distinguished basso, had brought along some talented concert platform performers as Mr. Phillip Kille and Miss J. Vist. There was also a very promising contralto, Miss Goble, present, and a feature of the evening was a series of well-rendered vocal duets. When it is added that the humorous side of the programme was provided by Miss Georgia Drayson and Mr. Harry Turner, it will be realised that Studio-ites spent an excellent evening, to which Miss Elsie Clarke, a sympathetic accompanist, also contributed in no small measure.

MELBA AT PLYMOUTH.

Dame Melba had a great ovation in the Plymouth Guildhall, which was crowded on Thursday for the fourth international celebrity concert. She sang magnificently, her beautiful rendering of the great scene from the fourth act of "Othello," and of the "Ave Maria," arousing the utmost enthusiasm. In addition, she sang "Chanson Indoue" (Rimsky Korsakoff), "Nymphs and Satyrs," "The Swan" (Greig), "By the Waters of Minnetonka" (Laurance), and "Tosti's 'Good-bye.' She was repeatedly recalled, her final response being 'Home, Sweet, Home,' to which she played her own accompaniment.

The viola solos of Mr. Lionel Tertis were rather a novelty to a Plymouth audience, but their rich quality was warmly appreciated. Miss Dorothy Murdoch, a contralto of beautiful tone, sang Bernber's "Chant Hindu" and Haydn's "Spirit Song." The Orpheus Choir, who have won such fame in the West, again distinguished themselves. Their rendering of Elgar's "Feasting, I Watch," Davies' "The Winds," the choral ballad, "Lorraine, Lorraine, Lorree," Maunders' "Song of the Northmen" provided a rare study of contrasts, and Mr. David Parkes, the conductor, again came in for much praise. Mr. Arthur Mason, the organist of the Sydney Town Hall, played the Guillaume "March on the Theme of Handel."

LADIES' CHOIR AT PLYMOUTH.

A ladies' choir has been formed in Plymouth, and gave their first concert on Wednesday under the conductorship of Mr. Percy E. Butchers. It was a distinct success, and proved that a worthy addition to Plymouth's many and varied musical features has been made. The choir is well balanced, possesses a wealth of tone, and evidences an intelligent and sympathetic appreciation of the spirit of the works they interpret. Their best work was done in Cyril Jenkins' "Storm Song," Mousorgsky's "What Means This Sadness?" Sir Hubert Parry's "Dreams," and Dr. Lloyd's "Song of the Forest Fairy." Miss Myra Hess, the famous pianist, delighted the audience with her magnificent playing. Dr. Ernest Bullock, organist of Exeter Cathedral, was heartily welcomed on his first visit to Plymouth, and played so alluringly that he will live to come again. Mr. Aldward Maynard, the South African tenor, sang a number of ballads, and the St. Peter's Quartette contributed Sir C. V. Stanford's "Autumn Leaves" and Sir Fredk. Bridge's "Spring."

PARK CONCERTS.

Iford Urban Council has asked the surveyor to report upon the cost of erecting suitable screening for the open-air concert pitches next year. Meanwhile, the Council has arranged to invite tenders for the concerts in Valentine's and South Parks, upon the basis of a seating accommodation of 450 in each place at a uniform charge of sixpence per person, exclusive of tax, to include the use of the bandstand and screened enclosure.

A NEW WALTZ.

The principal melody of "Wistful," a pretty waltz by Frank Brockhurst, is grave and pensive in expression, but a certain uplifting tendency in its phrases—suggesting hopefulness—preserves it from melancholy. Brighter sections provide contrast, but the mood of the whole waltz is described by the title. The arrangement for pianoforte solo (published by G. B. Goddard and Son, Warwick Music Studios, 59, Spring Gardens, Buxton), though simple enough to play at sight, is written in musically style.

SUNDAY CONCERTS FOR BOURNEMOUTH.

Having considered a proposal to hold Sunday evening concerts at the Winter Gardens during the winter months, the Bournemouth Corporation Winter Gardens Committee expresses the opinion that it would be desirable to promote such Sunday concerts.

Scenic Artist and Punster.

Mr. Bruce Smith, the famous scenic artist of Old Drury, was once upon a time one of the most prominent of concert artists. Some of us will recollect with youthful delight those exorbitantly funny sketches of his, "The Old-Time Music Hall" and "The Circus." What a future they would create at a C.A.B.A. "at home" if Mr. Smith could only be induced to revive one of his sketches on Sunday!

We met this inveterate punster on our way to the office one foggy morning lately. "Don't go that way," said Bruce, "come with me and I can show you a n'Ere one!" Our long acquaintance happily proved useful, and we managed to survive.

At a special meeting of the Middlesex County Council, Sir William Treloar, heading a deputation of behalf of the National Sunday League, said that the League wanted permission to use the Tottenham Palace on Sundays. This request was backed by the local council, but permission was not granted.

COVENT GARDEN OPERA.

"SAMSON AND DELILAH."

Wednesday evening's performance, of Saint-Saens' opera reflected great credit on the Carl Rosa singers. It was delightfully easy and melodious. Miss Doris Woodall's full and beautiful voice was heard to much advantage in the rôle of Delilah, although the part does not afford her much scope, and pleasing tone were very effective in the music of Samson's rôle, and the minor characters acquitted themselves with much credit. The conductor, Mr. de la Fuente, is to be congratulated on the fine work of the chorus and the orchestra. The house was full and the audience enthusiastic.

"LA TOSCA."

"La Tosca" was chosen for the Wednesday matinee, and the performance can in the main be described as quite excellent. The audience was certainly "held" from beginning to end by the realistic treatment given to Puccini's tragic theme, and it equally well appreciated the good casting that made this possible. Miss Beatrice Miranda made up a great deal for her not over-convincing histrionic powers by singing the name-part magnificently. Mr. Kingsley Lark's Scarpia was by far the best piece of all-round work, while a very special word of praise should go to Mr. Frederick Clendon, who made, as Sacristan, the best of the no little needed comic relief. With Miss Ethel Earl as the shepherd boy, the rest of the company included Messrs. Parry Jones, Harry Brindle, Reginald Gordon, Tom Rowland and Tom Hamilton. M. Henriquez de la Fuente conducted, also taking charge of the production with Mr. George Beale.

"JEWELS OF THE MADONNA."

Judging by the ample proportions of the audience on Friday evening, Wolf-Ferrari's opera, "The Jewels of the Madonna," although it has only been introduced into the Carl Rosa scheme within the last year or so, bids fair to become one of the most popular items of that company's repertoire. It is good to get another glimpse of this opera, with its glowing and dramatic music, its Neapolitan atmosphere, and its highly coloured mise-en-scène. Capable renderings were given by Mr. William Boland as the ill-fated Gennaro; Miss Elsie Westfield, as his mother; Miss Beatrice Miranda as the headstrong Mariella; and Mr. Herbert Foster as the Chief of the Camorristi. The other parts were quite adequately taken by Miss Winifred Goverding, Miss Annie Mackenzie, Miss Gladys Parker, Mr. Andrew Adams, Mr. Reginald Gordon, and Mr. Albert Evans; and Mr. Frederick Clendon sang with his wonted clear enunciation as Rocco. The chorus sang and acted with almost feverish abandon in the last scene, which, with its Apache-like dances, was wonderfully convincing. Mr. Henriquez de la Fuente successfully piloted the company through the intricacies of the score.

"IL TROVATORE."

The Carl Rosa Company's versatility was shown by the performance of "Il Trovatore" on Saturday, principals and chorus seeming to be as much at home in this Verdi opera as they were in the example of the modern Italian school, which had been presented the previous evening. Miss Eva Turner sang the florid music allotted to Leonora so well that the course of the opera was occasionally stopped to allow her to acknowledge the audience's plaudits. The histrionic abilities of Miss Doris Woodall were once more in great evidence in the part of Azucena. The Manrico of the evening, Mr. John Perry, was in good voice; and Mr. Booth Hitchen sang and acted convincingly as the Count de Luna. Minor rôles were excellently played by Miss Florence Walker as Inez, Mr. John Halliday as Ruiz, and Mr. E. Gillies Clarke as Ferrando. Under Mr. Charles Webber's direction the various beautiful arias, duets, and trios were given due value, and the chorus made the best use of all their opportunities.

THE LATEST MUSIC.

A TRIO OF SONGS.

Three songs of sentiment come from Dolart and Co., 145, Oxford-street. "Some Day," by Joe F. Finney and Reginald T. Marston, is to be sung "andante amoroso," and the direction exactly indicates the character of the song. The poet's dream of his lady, whose manifold attractions he catalogues melodiously, leaves him in the end, longing "Some Day" to hear her pronounce the "three small words" that form the whole vocabulary of lovers.

The title of "The Unseen Call," by Thomas Spate, jun., and J. Russell Waller, is mystifying. Is there such a thing as a call that can be seen? The song may be described as one of tender memories connected with summer days spent in the society of one other person far from the madding crowd. The words are well set, with due regard for correct accentuation, and the melody has grace.

The sentiment of "The Rose Garden" (Emi Whitehurst and Alfred Cann) is of a different complexion for the moment. The two who walked together felt "deep and tender kindness" and "friendship strong and true" for each other, but no love. And why? According to the poet, because there were no roses in the garden that May night. Still, kindness and friendship are a solid foundation for settlements of a more powerful sort, and where rose-trees are it is quite probable there may some day be roses. It is a nice little song, tuneful, simple, and unpretentious.

Dolart and Co. also publish "The Treaty March" and "The Allies March of Victory," a couple of bright, vigorous marches for the pianoforte.

A Fox Trot and a "Bells" Piece. From Dolart and Co. come two compositions for pianoforte. "The Campanopolitan," by J. N. Gorrell, is a fox-trot of attractive, tunefulness, and strong and exhilarating rhythms; an excellent stimulant for dancers.

"The Bells of Swansea Town," by George Silvester Morgan—just the thing for a popular concert programme—is a piece descriptive of a visit to the church of St. Mary's. It opens with the boom of the big bell, cut short by the joyous chimes. Then the organ takes up the tale, with a theme marked "religious sentiment." The choir sings, the penitents pray, the priest pronounces the benediction, and the people leave to the accompaniment of an imposing voluntary ending in resounding chords.

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The funds of the Church of England Wills and Strays Society must have benefited considerably by the matinee at the Shaftesbury on the 30th ult., when in the presence of Princess Beatrice and a distinguished audience the dancing pupils of various schools contributed the main items of the programme. A ballet entitled "The Magic Cap," arranged by Mme. Lise de Villiers, was engagingly acted by the little pupils of Miss Critchley, as was "Goblin Market," by the dancing pupils of the Misses Lillie and Gracie Cape. The pupils of Mme. Astieva and the Margaret Morris children also contributed, whilst the pupils of the "Home Academy," in a scene and ballet from "A Midsummer Night's Dream," displayed a high degree of excellence. A ballet entitled "La Chasse," by Florence Clarke Jervoise, with music by Arthur Clarke Jervoise, made a very favourable impression, due principally to the excellent miming of Mr. Arthur Pusey as François, Mr. Nicholas Hansen as the Marquis, Mr. Christopher Lowther as Cellment, and of Miss Sylvia Claude as Cépide.

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SWANEE

VOCAL ONE-STEP

THE LAUGHING VAMP

VOCAL FOX-TROT

OH, BY JINGO!

VOCAL ONE-STEP

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CONCERT PARTY & ENTERTAINMENT NOTES.

Cause and Effect—Obstacles to Success—Characteristics of Cinema Audience.

Last week we remarked on the fact that a concert party may prove a success in one town and a comparative failure in another. This is a statement of fact, which applies not only to concert parties, but also to artists in the front line of all descriptions and business. We cannot always make good, and that condition, unpleasant as it may be to us, is one that has to be faced. To the artist, as a rule, the reason that he fails is that his particular kind of art does not appeal to the class of audience before which he is appearing. The description of entertainment which the concert party is presenting may also fail owing to the same reason, but there are, in the case of the "C.P.," many more reasons which are not apparent to the uninitiated, more especially to the audience.

Exceptional Difficulties.

Often there exist difficulties of such an exceptional character that it is a matter for wonderment that the concert party show can be given at all. One, certainly, is the diminutiveness of the stage or platform upon which the company has to perform occasionally. One week a concert party may be performing at a large theatre with all the up-to-date stage ac-

cessories, and the next week upon a tiny platform in a small pavilion, where there is scarcely room for the seven artists to stand much more indulge in concerted movements. In many cases, concerted or dancing numbers are either seriously handicapped or rendered abortive owing to lack of stage space. The attempt to present an elaborate sketch or burlesque may end in ridicule, not through any fault of the artists, but entirely owing to the impossibility of doing justice to what under fair conditions would be a really clever production.

Lighting Effects.

The absence of adequate lighting also has a deterrent effect upon any performance of a spectacular description. Concert parties do not rely on scenic effects. More often than not their shows are given with mere draperies or curtains as a setting. Their costumes, however, are usually showy, sometimes even of an elaborate character, and require proper illumination to obtain the best advantage. "Limes" are the exception rather than the rule at C.P. dates—in fact, so exceptional and yet so necessary that some parties provide their own. Generally speaking, light is an element conspicuous by

its absence at many concert pavilions visited by touring companies, and the value of its necessity has failed to appeal to many local managers.

The Cinema Audience.

Another circumstance which is often experienced by the touring concert party at winter dates especially, but very seldom by a theatrical company, is when the cheaper seats are in the front. This is invariably the case at the cinema theatres, where concert parties are occasionally engaged. At first one might think that such a condition would make no difference to the performers. The fact remains, however, that it does very often. The reason briefly is that the young people who patronise the cheaper seats are not, as a rule, so orderly as might be desired. They are apt to express their feelings somewhat audibly, which is distinctly embarrassing to the performers, and often causes a tendency to shout in a manner which is damaging to artistry.

Other little difficulties are always cropping up to disturb the equanimity of the touring concert company, and, taking everything into consideration, one must give C.P.s the greatest credit for the success which they usually achieve.

CONCERT PARTIES AT WORK.

The Wanglers.

The Wanglers, under the direction of Mr. Morrison Olive, have been performing with success at the Bedminster Hippodrome during the last fortnight. Their tour, which has been a long and happy one, concluded on Saturday last.

Red Musketeers.

Mr. George Derrick is to be congratulated upon the success which the Red Musketeers made at Beccles last week. It was quite the show for the audience, and packed houses nightly was the result. For sheer hard work it would be difficult to beat Mr. Derrick. His whole heart and soul appear to be in his show, and he thoroughly deserves the splendid results of his continual efforts. No fewer than six different programmes were presented by the party last week, each performance concluding with either a humorous sketch, a pantomime, or a dramatic play. It would be difficult to say which the audience liked best where each show was so good. The pantomime "Dick Whittington" was a scream of laughter from start to finish, the "cat" deserving special mention. A little dramatic episode called "Cocaine" drew a packed house, and was certainly a thrill. It was well staged and capably presented by Mr. Derrick and the others in his company.

In the concert part of their programmes the Red Musketeers one and all shine. Mr. Derrick is the principal comedian, and keeps his audience in roars of laughter the whole time he is on the stage. Mr. Eric Vincent, a comedian in a lighter vein, makes an excellent "lieutenant" and a valuable assistant in every way. Miss Nora Doone is a lively comedienne and wonderful dancer. Vocalism finds a fine exponent in Mr. Ernest Barter-Cox, the possessor of a robust baritone organ; and Miss Clarice Gordon is charming in her light-comedy number and dances. It only remains to be said that Miss Derek Coventry, the pianist, is a finished accompanist, and helps considerably towards the success of the entertainment.

We hear that in all probability the Red Musketeers will be seen again at the Public Hall, Beccles, at Christmas-time in pantomime. They should prove a big attraction for the festive season.

Hobbies.

Mr. Frank Roy has started off on a winter tour with his Hobbies concert party. We saw their performance at Buntingford last week, and were greatly impressed with the excellence of the performance they gave. The Hobbies were well patronised, and the enthusiasm which greeted them at each performance testified to the popularity of the little company. First mention must certainly be made of Mr. Frank Roy, the proprietor and manager. He is one of the most versatile of

C.P. artists, and in fact one is tempted to ask what can he not do. He is an excellent pianist and accompanist. He has a fine baritone voice which he knows how to use to the utmost advantage; he shines as a monologist, and in cross-patter with his comedians he is right up to date. Miss Lily Lancaster is well known in the concert party world as one of the daintiest comediennes and a charming little dancer. The comedy is supplied by Mr. Seymour Scott and Mr. Chas. O'Neil, and there is no lack of laughter when they are on the stage. The Hobbies present some excellent concerted numbers; and, in fact, it is a capital show all round, and should be well booked.

The Epics.

Douglas Cranston and his costume concert party, The Epics, who were playing at Hastings Pier last week, are responsible for a splendid entertainment, novel in setting, and effectively dressed. They gave a special presentation of a revue in one act which they call "The Girl from the Golden West." This proved to be a neat production, full of wit and musical numbers, the chief item being "Homely," sung by Miss Denise Delza, as the Princess. Another good item was Mr. Jocelyn Cooper's rendering of "I Did Not Know." This artist gave a good reading of the part of the millionaire's son. Miss Eileen McCarthy shone as the maid to the Princess, and she used her full soprano voice to the utmost effect in her pleasing numbers. She also played well up to Mr. Douglas Cranston in the comedy side of the show. The latter, as the waiter, gave a clean and extremely original performance. Mr. Robert Ernest, the clever monologist of the party, submitted an amusing rendering of "The Park King Millionaire." Miss Joan Allen, at the piano, should be accorded a word of praise. This company are this week appearing at Stony Stratford, after which they will give a short season at Tonbridge.

The Mountebanks.

Under the direction of Harry Ruming, The Mountebanks opened a fortnight's visit at the Pier Pavilion, Hastings, last Monday. They give a refined and well-varied programme, which will be changed three times each week. Supporting Harry Ruming, a most popular entertainer, are Betty Bates, light comedy artist; Blanche Wildish, with her dances; Gertrude Dickson, soprano; Leonard Henry, humorist; Harold Andrews, baritone; and Jimmy Allan, who, besides acting as pianist, is responsible for some neat dancing.

The Wits.

The Assembly Rooms, Salisbury, were recently opened by a well-known local resident, Mr. A. Austin Pilkington, and the concert companies who have appeared have attracted crowded houses. The building has been furnished with comfortable tip-up seats throughout. It is well heated and ventilated, and a handsome lounge has been added for the comfort of patrons. The Wits, on their first visit, had a big reception. They are a first-rate concert party, and include Clarice Clare, soprano; Mary Henry, comedienne; Mirabelle Weir, soubrette and dancer; "Glyn," entertainer; Jessie Metcalfe, comedienne; and Billy Andrews, comedian and dancer; and Harry Andrews, at the piano.

Ideals.

After having had a very prosperous week, the Ideals, under the direction of Donald Gilbert, are repeating their success at the Anglesey Palace, Burton-on-Trent. The artists have made themselves very popular, particularly Mr. James Craig and Mr. Donald Gilbert, with their clean and clever humour. Mr. Bob Edmondson is a ventriloquist of no mean ability. In addition to the Ideals, Walton Bros. and Webster, the modern entertainers at the piano, are here.

The Summits.

Mr. Albert Lyon is this week presenting his up-to-date programme of song, comedy

and burlesque at the Spa Opera House, Bridlington. The Summits are an excellent company of entertainers, the artists including Bertha Callen, impressionist; Blanche Hern, contralto; Jack Thomas, tenor; Edgar Sawyer, comedian; and Frank K. Butt, at the piano; together with Albert Lyon and Ivy Westaby in their speciality dances and duets.

Eric Clifford's Bohemians.

Mr. M. J. Housden presented the above named concert party at the Stepney Central Hall on Thursday, when they gave a performance in aid of the London Hospital. Mr. Eric Clifford proved himself a pleasant comedian, and especially an excellent pianist in his humorous song of "The Seaside in Your Own Home," and in the duet, "Pop Goes the Major," with Mr. Wallace le Ferve. The latter is also a sound comedian, quick to take advantage of any humorous development or opportunity for drollery, and he gets his chance for single-handed side-splitting in "The Bullfighter." Miss Madge Clinton is a bright, agreeable soubrette, and her songs, "Call on Me Afternoon" and "Kidnap Me," were well received. Miss Thelma Graham has a fine voice, which was well suited in "I Love the Moon," and "Good Morning, My Dear"; and Mr. Syd Bridger sang "There's a Land" and "A Little Bunch of White Heather," most acceptably. Mr. Rex Costello's "Any Girl from Anywhere" and "The Ideal Home" Trio were capably rendered.

An Entertainer's Brochure.

A neatly printed booklet, compiled by Mr. Charles Stanley, the popular entertainer, contains among other interesting matter his well-known monologue, "Repaid," and secretaries wanting something new for their programmes will be well advised to write for a copy, which will be sent free. Mr. Stanley, as many of our readers well know, has for a partner, Miss Florence Waghorn, the well-known contralto, and the couple have struck upon a new style of entertainment—combining harmony and humour—which is most suitable for dinner programmes, etc.

MAURICE PIENA.

The firm of Maurice Piena announces that the long-awaited "Valse Boston" is now ready for sale. Maurice Piena, who is always bringing out novelties, has now issued the popular "Valse Boston" from "Les Millions D'Arlequin," which we hear has been much sought after. This waltz, taken from the famous serenade, which, by the way, Maurice Piena has also published for salon orchestra, is a flowing tune, and its delightful melody is widely known.

CONCERT PARTIES TOURING.

Acadians, The—Dec. 6, Arcadia, Llan-dudno; 13, Arcadia, Colwyn Bay.
Arcady—Dec. 6, Swansea; 13, Anderford.
Box o' Vestas, Dec. 6, Sile.
Fanatics, The—New Pavilion, Burnham-on-Sea (resident season).
Hobbies, The—Dec. 6, Temperance Hall, Kegworth.
Ideals—Dec. 6, Anglesey Palace, Burton.
Joke-a-Lo—Dec. 6, Palace, Stamford.
Masks and Faces—Dec. 6, Clock Pav., South Shields.
Novelty—Dec. 6, Grand, Balford.
Optimists, The—Dec. 6, Derby.
Pro Rata—Dec. 6, Palace, Redruth; 13, Cinema, Hayle.
Quaintesques, The—Dec. 6, Emp., Red-car.
Red Musketeers, The—Dec. 6, Lyric, Lymington.
Rogues—Dec. 6, Weston-super-Mare.
Rolling Stones, The—Dec. 6, Whitley Bay.
Summits—Dec. 6, Spa, Bridlington.
Supremacy—Dec. 6, Clarence Pier, South-sea.
Versatiles, The—Dec. 6, Institute, Leominster.

[Notices of the Concert Artists' Benevolent Association's At Home and of the Bohemian Concert of the London and District Concert Party Association will be found on page 6.]

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well Park, East Sheen, S.W. 14.

FIRST NIGHTS OF THE WEEK.

Dope Drama at the Aldwych—A Hicks and Sacks Success—Shakespeare Home
in the West End.

"THE DRAGON."

Drama, in a Prologue and Three Acts, by
B. E. Jeffrey. Produced at the Aldwych
Theatre on Tuesday, Nov. 30.

Jack Stacey W. Cronin Wilson
Ah Fong Tarver Penna
La Loong Allan Borthwick
Doctor Edmund Willard
Sun See Miss Evadne Price
Mr. Robinson Leonard Calvert
Gi Jong Asa Romin
Wang Fu Chang J. Lewis Manning
Che Fu Miss Christine Silver
Harry Handley John Astley
Williams William Kershaw
Sing Do Maurice Norman
Inspector Brown Matthew Boulton
Sergeant Bowen Frank J. Arlton
John Grahame Pockett
Baker Miss Sybil Napier
Lady Handley Miss Gertrude Sterrol
The cruel and crafty Oriental on the
stage is always a fascinating study to a
Western audience. His own particular
"slim ways" give us a comfortable sense
of superiority, his impassivity under the
most trying circumstances arouses our ad-
miration, while the inward assurance that
all his guileful scheming will be frustrated
in the last act feeds our complacency to
bursting point.

"The Dragon" is the nickname given in
China to Wang Fu Chang, a peculiarly
unpleasant specimen of the "Heaven
Chineses." In some inexplicable manner—
we are expected to show a good deal of
the faith that dispenses with explanations
in this play—he has brought up as his
daughter the only child of Jack Stacey,
Englishman and opium fiend, who, at the
infant's birth (which has cost the mother
her life), has callously deserted his daugh-
ter in favour of dope, remarking to the
faithful Ah Fong, his servant, that "white
girls fetch a good price in China."

The price has not yet been paid for Che
Fu (who only possesses her Chinese appella-
tion) when we first meet her at the age
of eighteen at the gorgeous Mayfair house
of her reputed father, Mr. Wang Fu
Chang, whose luxurious establishment is
run on the substantial profits derived from
illicit opium trading. Curiously enough,
Jack Stacey brings to Mr. Wang the news
that he is to despatch Che Fu forthwith to
China to become one of the wives of a
loathsome mandarin, who holds the soul of
Wang Fu Chang in bondage. Why Jack
Stacey is the intermediary, exactly what
important position he occupies in his deal-
ings with East and West after eighteen
years' consistent doping, we cannot tell.

Since her arrival in London Che Fu has
met and loved a nice English boy, Harry
Handley, and has been befriended by
Harry's vague mamma. Knowing that his
life is at stake if he fails to comply with
the mandarin's command, Mr. Wang pre-
tends to agree to Harry's proposal, gets
him safely out of the way, and arranges
that Che Fu shall be spirited off the same
night. The mistake that he makes is that
he lets Che Fu into the secret, and she in
turn tells the story of Wang Fu Chang's
deception to Ah Fong, who is apparently
the major-domo of the establishment. The
result is that Harry receives a warning,
flies late at night to the Mayfair house,
where, after an interlude in a beautiful
opium parlour, and a meeting with Stacey,
very much under the influence of the drug,
with the help of Ah Fong and a charming
little Chinese girl, he abducts Che Fu under
Mr. Wang's nose, leaving the unfortunate
pair of helpers to suffer horrible Eastern
tortures for their dereliction.

In Lady Handley's drawing-room Harry
and Che Fu make a frantic bid for mar-
ital happiness, but are thwarted by the
like of Harry's mother to a half-caste
daughter-in-law (Mr. Wang has given out
that the girl's mother was English), and
the guileful reasoning of Wang Fu Chang
himself, who appears resplendent in a
lovely "Last of the Dandies" get-up. Che
Fu, with terror in her heart, withstands
all arguments to return home until she is
made to understand, in delicate innuendo,
that her two friends will be tortured until
her arrival, then the English blood in her
speaks, and she is ready to go to her fate.
At the critical moment, the entrance of a
suddenly reformed Stacey and the dis-
covery of the girl's parentage sweeps
away Mr. Wang's last chance, and he
walks out with the dignity of fatalism to
meet his death.

The part of Wang Fu Chang affords Mr.
D. Lewis Manning the opportunity for
the display of a very clever impersonation
of the subtle, polished, stage Oriental.
He gets the sinister note particularly well,
and is consistent and impressive through-
out. Mr. W. Cronin Wilson as Jack
Stacey plays an incredible character with
much skill, and Mr. Tarver Penna as Ah
Fong, Mr. John Astley as Harry Handley,
and Mr. Edmund Willard as the Doctor,
all do very well. Miss Christine Silver is
quite charming as the simple, loving "Little
Che Fu," while a delightful performance is
contributed by Miss Evadne Price as the
fascinating Sun See.

"A LITTLE DUTCH GIRL."

Musical Play in Three Acts, Book by
Harry Graham and Seymour Hicks,
Lyrics by Harry Graham, Music by
Emmerich Kalman, produced at the
Lyric Theatre on Wednesday, Dec. 1.
Princess Julia Maggie Teyte
Countess Eloise de Goussey
Sabrina Cicely Debenham
Countess Valerie Pavan Cyllene Moxon
Mlle. Ninon Lambushard Renee Morrell
Comet Arago Will Kings
Baron Bomba Henri de Frece
Captain Constantine Pouch

Count Negruzze James Davis
General Kisseff Wilfred Temple
Prince Paul Martin Fredale
Klaas Lawrence Caird
Hans Mills King
Admiral Darjavin A. C. Fort
Messrs. Seymour Hicks and J. L. Sacks
have scored a great and well-deserved suc-
cess with the first of their joint produc-
tions, so charming in the music of "A
Little Dutch Girl," and so delightfully in
it rendered, that we could imagine our-

selves in the realms of comic opera rather
than in the land of musical comedy or
"play," as this is called. In addition to
the attractive music, there is about it a
daintiness, a sparkle, and a finish that
more than compensates for a well-used plot.
The three acts bear the headings, "He
Didn't Come," "She Saw," and "She Con-
quered," respectively, and they tell the
story in a concise and business-like man-
ner. The "He" who didn't come was
dashing young Prince Paul of Sarragon.
At the eleventh hour the Prince sent his
cheery equerry, Captain Constantine Pouch,
to inform his betrothed, Princess Julia of
Sylvania, whom he had never seen, that
the marriage was off. By the time Pouch
arrived Princess Julia was already in her
beautiful bridal dress, and had warbled a
sweet song, "The Dreamland Lover,"
charmingly, the bridesmaids were ready,
the populace shouting the guns booming,
and the Lord Chamberlain, Baron Bomba,
in a most horrible state of nerves. All the
aplomb of the gallant Equerry failed to
carry off the situation, and the Princess
was only saved from public humiliation by
Pouch becoming proxy for his errand Prince,
urged thereto by the Princess's skittish
little lady-in-waiting, Countess Eloise de
Goussey, with whom he was chortling of
the things that happen "In the Spring,"
and dancing a much-applauded burlesque
dance, before he had been ten minutes
at the Palace.

"Hell knows no fury like a woman
scorned," says the poet, and, true enough,
the fury of the scorned Princess leads her
to set off for Holland as soon as the cere-
mony is over to revenge herself on the
man who had jilted her. At Florenaal,
where the Prince divided his time between
sailing on and singing about "The Silver
Sea," and flirtations with pretty girls, we
get all the charming accessories of Holland,
beds and beds of gaily coloured tulips,
windmills, clear skies, tidy little houses,
and numbers of picturesque little figures,
quaintly garbed in national costume. Here
the Princess seized her opportunity to pass
off herself and de Goussey as the innkeeper's
nieces, insisting that Bomba should
become head bottle-washer and bootblack.
Before he saw her pretty face the Prince
fell in love with the beautiful singing
voice of the disguised Princess as she
carolled "The Prince of My Maiden
Fancies" in a room above the inn.
When he did meet her, and had joined
her in a haunting duet, "Little Dutch
Girls," he was as wax in the Princess's
hands. Very prettily did she lead him on
and with icest scorn did she treat him
when the truth came to light. In the
meantime, the cheerful Equerry had been
enjoying himself to his heart's content,
kissing and dancing with de Goussey as
partner, and varying the programme with
comic interludes with Bomba.

Back we go to Sylvania in the last act,
where, on a moonlight night in the Palace
Gardens, the Princess forgives, and the
lovers are united.

We have not mentioned half the good
things in this delightful musical play.
The dancing is a special feature, and one
of the neatest is that for Mr. Jack Hulbert
as Pouch and Mr. Le Maitre as Bomba
in the last act, following a topical
duet, "It's a Wonderful Land," that can
be expanded indefinitely. A specialty
dance in the same act by Miss Cynthia
Perot and Mr. Elliott Taylor pleased the
audience greatly, and had to be given
twice. Miss Maggie Teyte's singing is a
joy to the ear, and her acting is excellent
throughout. Mr. Jack Hulbert makes a
great success of Pouch, and Mr. Laure de
Frece's natural, unforced humour is in-
valuable in the part of Bomba, though we
should like to see him given better chances.
Still, what he has to do, Mr. de Frece does
with admirable humour and skill. Jolly
Miss Cicely Debenham sings, dances, and
acts in the happiest, funniest manner when-
ever she is on the stage, which, fortu-
nately, is fairly often, and Mr. Martin
Fredale makes a gallant figure of the
Prince and plays with an air of distinc-
tion. Miss Molly Hamden and Miss Cyllene
Moxon look very handsome and dignified
in some beautiful gowns, and the ladies
of the chorus are both graceful and
sprightly.

SHAKESPEARE IN SUNLIGHT.

THE COURT THEATRE.

TRANSFORMED.

Mr. J. B. Fagan received hearty and de-
served congratulations from numerous
friends and well-wishers who responded to
his invitation to view the reconstructed
and redecorated Court Theatre on Thurs-
day. The house has been renovated
throughout to Mr. Fagan's designs, and
now presents a charming study in golden-
brown, relieved only by a scroll of fruit
and flowers running round the balcony.
The most striking alteration is to be
found in the lighting. There is not a
globe or electric bulb visible, all the illu-
mination being provided by means of com-
pressed light shining with the aid of
powerful reflectors through windows, and
giving the house the appearance of being
flooded by subdued sunshine. A covered
in orchestra enables an "apron" stage to
be used when required. A new system of
combined heating and ventilation com-
pletes the improvements.

A notable feature about the new Court,
which re-opened on Saturday with "A
Midsummer Night's Dream," is that it is
to be devoted entirely to Shakespeare.

Mr. Fagan and Mr. William Bythorpe
(who in private life is Lord Latham) wel-
comed a number of guests, including Mr.
Owen Nares, Mr. and Mrs. Seymour Hicks,
Mr. Allan Aynesworth, and Mrs. Patrick
Campbell.

"A MIDSUMMER NIGHT'S
DREAM."

Revived at the Court Theatre, Saturday,
Dec. 4.

Theseus Eugene Leahy
Lysander Ivan Samson
Demetrius Terence O'Brien
Philstrate Fred Kitchen, jun.
Egeus Moffat Johnston
Quince Miles Malleon
Snug Naylor Grimson
Bottom Alfred Clark
Flute William Armstrong
Shout George Desmond
Starveling H. O. Nicholson

Hippolyta Joyce Kennedy
Hermia Leah Bateman
Helena Audrey Caarten
Oberon Mary Grey
Titania Elizabeth Irving
Puck Iris Hawkins
Peaseblossom Nellie Prouse
Cobweb Annie Kasmar
Mustardseed Sonia Yudin
Moth Ina Plender
First Fairy Gwendolen Evans
Second Fairy Daphne Scoer
Singing Fairy Dorothy Boyd
Memories of many revivals of this most
exquisite of fairy stories crowded upon us
at the Court Theatre on Saturday night,
particularly that at His Majesty's in the
early part of 1900, when Miss Julia Neil-
son was a wonderful Oberon, Miss Louie
Frear the quaintest Puck, Mr. Tree (he
had not then received his knighthood)
splendid as the Weaver, Miss Sarah
Brooke and Miss Dorothea Baird (a de-
lightful contrast as Hermia and Helena
respectively, and Mendelssohn's lovely
music captivated the senses. Eleven years
later there was another notable revival at
the same theatre, with the beautiful
Evelyn d'Alroy as an enchanting Oberon
to the delicate, fay-like Titania of Miss
Margery Maude, with Mr. Arthur Bour-
chier richly humorous as Bottom, and
Mr. Basil Gill as one of the most dis-
tinguished of Lysanders. Nor could we
forget the jovous performances at the
Adelphi, where Mr. Oscar Asche made the
Weaver one of his finest studies of the
Benson revival at the Court five years ago
with Sir Frank (then plain Mr.) a noble
Thebes, the late Mr. A. E. George sound
and excellent as always as Bottom, and
Mr. Basil Rathbone a youthful and im-
petuous Lysander. The finest Puck that we
remember was Mr. Donald Calthrop's im-
personation in Mr. Granville Barker's
original, strangely beautiful, and much
talked-of revival at the Savoy, in which
golden fairies, looking like quaint little
Indian idols, played an important part.

Notable as these were, the present revival
at the Court will stand comparison with
any, for it is marked by the beauty, sim-
plicity and dignity that has characterised
all Mr. Fagan's Shakespearean produc-
tions. We get but three scenes—The Palace
of Thebes, with two high, fluted pillars
in the background against a sky of blues,
purples and reds; low broad steps leading
into a foreground that convey an excel-
lent effect of space; Quince's House, a
quaintly rough shanty of three sloping
walls of a biscuit-coloured wash with a
few crude, capering figures drawn upon
them, and a Wood Near Athens, composed
of four huge gnarled oaks, tremendous
trunks and strange impressionist leaves
with a knoll rising in the background.
It is chiefly in this one woodland scene
that the mortals and the immortals play
out their little tragedies on the eventful
night in May, and if the fairy quarrel
lacked something of the spirit that should
have been infused into it; if the mortals,
particularly the ladies, were apt to be
indifferent in their utterance; if the light-
ing arrangements were not always under
control, so that weird shadows were occa-
sionally cast on the sky-well, as Mr.
Fagan said, strenuous efforts had been
necessary in the redecoration and beauti-
fied Court Theatre to get things ready for
the opening night, and for the genuine
pleasure afforded us we were ready to over-
look a few shortcomings.

Miss Mary Grey made a very fine figure
as Oberon and played with gracious dig-
nity, while her beautiful singing voice
was a joy to hear. There was a great
welcome for Miss Elizabeth Irving, grand-
daughter of Sir Henry Irving and daughter
of Mr. H. B. Irving on this, her first
appearance on the stage. Miss Irving is
a lovely girl with her mother's willowy
grace and something of her father about
her eyes and brow. As Titania she looked
in perfect vision, a fairy queen in her
transparent green draperies, and her move-
ments were instinct with grace. Although
sometimes difficult to follow, for the most
part her lines were spoken with feeling,
and she has the indescribable charm that
is the birthright of the Irvings. Mr.
Miles Malleon, with a curious dead-white
face and wig, was a deliciously quaint
Quince, and as Bully Bottom Mr. Alfred
Clark gave a really admirable performance
full of ripe Shakespearean humour. Miss
Iris Hawkins' Puck was unequalled; occa-
sionally she would strike too feminine a
note, and then surprise and delight us
with a clever, elfish bit of acting in
exactly the right vein. We liked the Plate
of Mr. William Armstrong, the Demetrius
of Mr. Ivan Samson, Miss Leah Bateman,
too, was capital as Hermia, and Miss
Audrey Caarten impressed immensely as
the evening wore on as Helena.

In an interesting speech that Mr. Fagan
was called on to make, he declared that
he was dedicating the Court Theatre to
Shakespeare, an announcement that was
universally received with delight and
gratitude.

CHORUS CONDITIONS.

TO THE EDITOR OF THE ERA.

Dear Sir,—In reference to your leader in
this week's issue, I can give you the name
of a manager whose contracts for choruses
contain the following conditions:—1. Pay
your own fare to join and leave. Find one
pair of new tight (if not found, procured
by manager, and deducted from your salary).
One week rehearsal free. Find own
pink shoes. Deducted from a salary
of £2 10s., 5s. per week for booking tea,
through his own office. He is still touring.
—I remain, yours truly,

CHORUS LADY.

BIRTHDAYS OF THE WEEK.

Happy Returns to—
David Day—Wednesday, Dec. 8.
Arthur Chadwick—Wednesday, Dec. 8.
Otto C. Culling—Wednesday, Dec. 8.
Lily Burnand—Thursday, Dec. 9.
Renée Mayer—Thursday, Dec. 9.
Edith Craig—Thursday, Dec. 9.
E. Gallimore—Friday, Dec. 10.
M. Auckland—Friday, Dec. 10.
Vernon Cowper—Friday, Dec. 10.
Dorinda Moore—Saturday, Dec. 11.
Tom Pacey—Monday, Dec. 13.
Maud Jeffries—Tuesday, Dec. 14.
G. H. Chirwin—Tuesday, Dec. 14.
Harry May Hemmell—Tuesday, Dec. 14.

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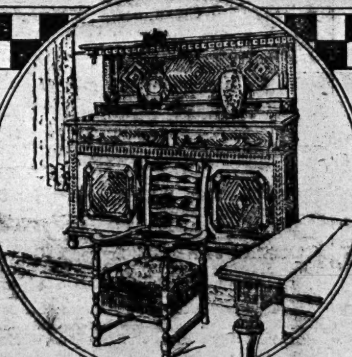
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THE ERA

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WEDNESDAY, DECEMBER 8, 1920.

VARIETY'S GREAT ACHIEVEMENT.

THE most ambitious effort the variety profession has ever embarked upon was brought to a successful issue on Wednesday, when the Variety Ball given at the Albert Hall resulted in a sum of £5,000

being added to the exchequer of the Variety Artists' Benevolent Fund. When, a few years ago, under the leadership of Mr. Joe Elvin, a thousand pounds was raised for their charity by the variety profession, it was thought that the limit so far as charity appeals were concerned had been reached; but the organization of these functions has been progressive, and the dinner given on behalf of the Variety Artists' Benevolent Fund last February, raised the magnificent sum of £2,500, to which the Moss Empires contributed the magnificent donation of 1,000 guineas, and Sir Oswald Stoll the no less generous amount of 700 guineas.

At the last annual meeting of the Fund, when Mr. James W. Tate was elected president, it was stated that he had several excellent schemes in contemplation, and one of the most effective was brought to fruition on Wednesday. Happily, the general public rallied to the support of the function, which enjoyed the patronage of the highest in the land. The Prince of Wales took a box, and the names of many who purchased the 100 boxes sold at 50 guineas each figure in the pages of Debut. The highest price paid stands to the credit of the Eccentric Club, who donated 500 guineas for a box. Mr. Tate and his charming wife, Miss Clarice Mayne, aided by Miss Margaret Chute, are highly to be complimented upon what may fitly be described as a triumph of organisation.

Artists themselves worked, if not numerously, at any rate loyally, to make the event a success. The kindred associations, the Water Rats, the Terriers, the Variety Artists' Federation, the Music Hall Artists' Railway Association, the Music Hall Ladies' Guild, and others, were all represented, and such pastmasters in the art of philanthropy as Mr. George Robey, Mr. Bransby Williams, Mr. Billy Mason, and Mr. Bruce Green, were all present to lend to the occasion that air of jollity which they know so well how to dispense.

Remembering, no doubt, the help given year by year to their garden party, the theatrical profession came nobly to the aid of their comrades of the vaudeville stage. The two "leads" from the Gaiety, Mr. Alfred Lester and Miss Evelyn Laye, were agreeably conspicuous, the first named trundling around an ice-cream barrow and garnering golden tribute to the cause, and the latter moving gracefully in the various dances that comprised the programme. Miss Lily Braxton, Miss Iris Gray, and Mr. Godfrey Tumble, were also among notable players present.

It was no small undertaking to engage the Albert Hall, with all its enormous responsibilities in the way of expense, but the promoters found their pluck rewarded by seeing the vast floor crowded with a brilliant throng. The result is eloquent of the estimation in which the variety profession is held by the public—an estimation belated but none the less welcome.

AS YOU LIKE IT.

Cardinal Beaufort: "The uncivil kerns in Ireland are in arms!" [Henry VI., Part II., Act III., Sc. I.]

But perhaps Shakespeare hardly applies to the Irish, who are more apt to shake-shillalabs!

I see Harry Lander played golf at Leuzie the other day—and made his usual big hits.

Talking of sport, the Stage v. Press football match ought to have been bright. The stage provided plenty of foot-lights.

Fitzgerald's juggling girls call themselves "American swells at practice." As much of their juggling is done with hoops, they can at least claim to move in good circles.

"Pity the poor cold robins," runs an appeal. So Masterlinck was wrong in thinking that all "Blue Birds" were happy.

An anxious query: How will the new "Peter" pan out?

The manager of one Christmas production promises to create "a little stir." Would it be the Christmas pudding?

"Constance Talmadge ought to be seen by everybody in her new film," writes a critic. "C" Talmadge.

Despite the tendency of modern gowns, by the way, the above does not apply to one of Constance's new dresses.

Sad, isn't it? If a comic man's jokes don't go, the comic man has to go.

TOUCHSTONE.

THE PLAY IN PARIS.

Comic Opera at last at the Opera Comique—L'Eternel Masculin—Italian Skit on Modern Society—Regine Flory as Comedienne.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—According to the version presented at the Opera Comique, Tuto, wife of King Candale, ruler of Lydia, becomes enamoured of the King's favourite minister, Gyges, who having won the Queen, covets the crown. He secretly leads the people against the King, and has him assassinated as described in ancient history (8th century B.C.). The guilty couple then reign peacefully, in spite of an opposition of the dead monarch. Maurice Bonamy has written the book for "Le Roi Candale," which is in five acts, 14 is fresh, light, and witty. Alfred Bruneau's score forms one of the best works of this able musician. It is well sung by Jean Perier in the title rôle, Marthe Chénal as Queen Tuto, Frantz as Gyges, Azéma as Harmanax. The orchestra is conducted by A. Catherine. During rehearsals, André Messager, musical director of the Opera Comique, resigned his position. Divergence of views with the management over this production is openly stated to be the cause.

A Sugary Farce.

The new comedy of Romain Coolus, in three acts as usual, was presented at the Theatre Michel on Wednesday. Risked without being shocking, the literary playwright shows a man is ever attracted by a pretty woman. The elderly millionaire sugar refiner, Milouche, is called up on the phone by Fabienne, the discontented mistress of his nephew, Fernand. She suggests that in view of the high cost of living, Milouche should find her lover a lucrative position that he may better supply her wants. Milouche becomes infatuated with Fabienne, and creates a false position for Fernand in his sugar factory. He pays Fabienne's debts, and tries to eclipse a song-writer, Camille, who is her particular friend, and not above receiving presents from her. To separate the lovers he also pushes Camille into a job at £2,000 a year, and sends him to South America for the firm, hoping to have the field clear, but the nephew again recovers his place in the house as the intimate friend, and the sugar refiner becomes reconciled to the situation. This rather immoral intrigue constitutes a most diverting entertainment.

An Italian farce, by Umberto Notari, adapted by Mape. Darsenne and Nobiere, was presented on Tuesday at the Theatre Moncey. "The three thieves" belong to different stations of life. Cascarille, a gentleman burglar of the Raffles type, and Taploca, an ordinary crook, break into the house of a banker. Taploca is after just what he can find, while Cascarille intends to get the millions in the safe. The banker disturbs the operations, and Taploca is arrested. Cascarille gets away free, pretending he has called to see a lady friend in the house. He not only departs with a good heart, but makes violent love to the girl. At the trial of the unfortunate vagabond his counsel is no other than the elegant Cascarille, a lawyer moving in high society, and he is able to prove the banker as big a thief as his client. Some of the bank notes produced at the trial are blown away, and all the members of the Court, not excepting the magistrate, rush to pick them up—and slip a few into their pockets. During the scramble the prisoner escapes. It is a rollicking farce, satirical and human.

At La Potiniere

The new management has presented a programme of three short plays, the principal being "Je t'adore," a skit by St. Granier on Sacha Guitry's smart comedy. It is well supported by Regine Flory and Henry Defreyn, who have every opportunity to sing, dance, and act. Regine Flory has therein proved herself an accomplished actress as well as a danseuse. The bill includes "Le Prison," by Jean Barreyre and Rene Bigot, describing the adventure of an honest woman who wanted to feel the excitement of a rendezvous in a bachelor's flat, without compromising herself. She takes every precaution that the friendship shall remain platonic, and her honour is saved. "L'Heure du Mari," by G. Berr, on the contrary, is the story of a woman who wanted to remain good, but fell. But perhaps it was not a case of love but material advantages, while the husband seemed willing to shut his eyes. As a composer he was tickled to death to have the aid of his wife's protector in getting his opera accepted at Monte Carlo.

THE DRAMA IN AMERICA.

"Thy Name is Woman"—More New Theatres—"Jimmie"—A Shakespearean Satire—A New "Daddy" Comedy.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 27.—Mary Nash, in a play that enables her to wear four Spanish costumes that are quite becoming to her, and to act a part that requires her to be on the stage almost continuously, is the new and interesting attraction at William A. Brady's Playhouse. The drama in which Miss Nash appears is entitled "Thy Name is Woman," and is in four episodes. The authors are Carl Schorer and Benjamin F. Glazer. There are only four characters—a weak and sickly smuggler, who lives on a mountain top in the Pyrenees, his young and pretty wife, who married him out of pity, and has nursed him during his many ailments ever since; an elderly frontier guard, who is an accomplice in the smuggling; and a young and unsophisticated soldier, who hopes to win promotion by captivating the wife and wheeling her into betraying her husband. The latter is willing that his wife shall fascinate the soldier, as it will leave him a clear field for his smuggling. He is warned not to put temptation in his wife's way, but he is confident that no harm will result. The time comes, however, when the mutual passion of the wife and the soldier is frankly admitted by the pair, and they prepare to leave together. The husband protests, but when the soldier derides his weakness and defies him, Pedro consents on condition that he be permitted to give his wife a farewell kiss. She allows him to take her in his arms, and he slaps

her to the heart. As the smuggler's wife, Miss Nash gives a highly effective portrayal, and the rôle of Pedro, the husband, is skilfully acted by Jose Ruben.

More New Theatres.

Marc Klaw, formerly of the well-known producing firm of Klaw and Erlanger, is planning to build two new theatres in West Forty-sixth-street, between Broadway and Eighth-avenue. They are to be built together, thus presenting a continuous frontage, and permitting the construction of a roof garden, with a seating capacity of 1,500.

A new theatre and a new play signalled the opening of the handsome Apollo Theatre, in West Forty-second-street, by the Messrs. Selwyn. The new playhouse is next door to the Times Square Theatre, also a Selwyn House, the opening of which was recently recorded. The play is a three-act musical comedy called "Jimmie." Otis Harbach, Frank Mandel, and Oscar Hammerstein II. wrote the book and lyrics; Herbert Stothart composed the music. The star of the piece is Frances White, and the featured player is Ben Welch. Miss White sings her popular "The Song of the Jew," and Mr. Welch plays a paternal Jewish rôle, with vanderlike jests and burlesque dances. The plot deals with the adventures of a cabaret singer. The colour scheme of the new playhouse is grey and blue.

MY SHAKESPEAREAN AMBITIONS.

PORTIA OR BEATRICE FOR PREFERENCE.

By IRENE VANBRUGH.
(In an Interview.)

What of the future? Well, what of it? Do you mean my future plans?

There is so much uncertainty in this world that it really behoves one to be very cautious when referring to matters for public consumption.

Still, in speaking of the future, one can only relate, if it is at all necessary to relate, one's intentions. Almost continuously since Jan. 5 last, with the exception of four weeks' rest, I have played in "Mr. Pim Passes By," in all parts of the country. In two or three weeks' time the production, so far as I am concerned, at any rate, will come off, so to speak.

Wonderful Manchester. I am looking forward with great interest to appearing again in London after so long an absence in the provinces. London is my home, and that is why I like it. Mind you, we have been treated very considerably in the provinces, and I have a great admiration for theatre-goers in the great cities. Of Manchester I am exceptionally fond. The audiences there are really wonderful; indeed, they are the best in the world. I won't say they are difficult to please, but very satisfying to please. They are very artistic.

Another engagement of mine is one in which I shall take the greatest interest. That is to address the members of the Oxford University Dramatic Society. I have been asked to choose a subject, and have suggested that I should give some of my ideas on the technique of acting. Can I outline them briefly? I am afraid I cannot; the subject is too comprehensive to compress in the brief space the Editor of "The Era" can allow me just now, I suppose.

A Good Work. But there is one thing I can say, and that is the Academy of Dramatic Art is doing good work in the direction of improving technique in acting. The object of the Academy, as everyone knows, is to make it a training school for actors and actresses; and for the first time in English theatrical history we have received a Royal Charter, which indicates that acting has now become one of the Fine Arts. The new school will be brought more in touch with the educational side of life, as the London County Council are to give scholarships. I am hoping that this Academy will soon establish a higher standard of technique. The Academy is a sort of preparatory school to the theatre.

Another of my great desires is to endeavour to make the Theatrical Ladies' Guild the huge success it deserves to be. I am the president of the Guild. The annual meeting is to take place on Friday at Wyndham's. The Guild is doing a vast amount of useful work for people in distress, particularly in maternity cases—not only actresses, but everybody connected in any way with the theatre. One of our objects is to provide clothes for girls who both are going on tour, and nice clothes for girls to wear when they go to see theatre managers to get work. It is not really possible to get an engagement nowadays unless one is nicely dressed. I shall preside at Friday's meeting.

Negotiations for Theatre. It was the intention of my husband and I to produce these two plays in Manchester some time ago, but my husband's illness prevented it. He is much better now, and we hope to stage them in London early in the New Year—some time in February. We have not yet secured a theatre, but are making arrangements to get one. As are going on tour, and nice clothes for girls to wear when they go to see theatre managers to get work. It is not really possible to get an engagement nowadays unless one is nicely dressed. I shall preside at Friday's meeting.

Another of my intentions in the near future is to play in Shakespearean productions. For a long time now I have had an

"Rollo's Wild Cat."

Clare Kummer has fashioned an original and highly entertaining play for Roland Young in the above-named comedy, now running at the Punch and Judy Theatre. There are two acts and an interlude. It appears that the one wild cat sown by Rollo was the playing of "Hamlet" in a modern fashion on his grandfather's money, and in showing how he did it Miss Kummer pokes fun and satire at the old-fashioned Shakespearean players. Rollo selects Goldie MacDuff, a musical comedy girl, for the part of Ophelia, and in the interlude, when Goldie learns that the grandfather is believed to be dying, she drags Rollo off the stage of the Oddity Theatre, and his career as a Shakespearean actor comes to a sudden end. In the second act we learn that when the manager came before the curtain and asked, "Is there a Hamlet in the house?" the audience rose en masse, thus proving the truth of the manager's remark that a Hamlet lurks in every breast and Shakespeare is responsible for a great deal of discontent among the labouring class. However, it was Rollo's English valet, Hewston, who stepped into the breach and won the coveted part. Hewston was so utterly bad, and the lady who played Ophelia was so funny, that the tragedy

was quite a success—as a burlesque. Roland Young is quite a favourite, and he has the support of an excellent company.

"Daddy Dimples."

Maclay Arbuckle, in a simple play, founded on a story by George Barr McCutcheon, is the new attraction of the Republic Theatre. "Daddy Dimples" is a comedy-drama in three acts by Mr. McCutcheon and Earl Carroll. The original story was called "Mr. Bingle," and the central figure is Henry Daniel Dimples, whose uncle has left him a fortune, and who brings up in luxury a brood of six orphans, so fond is he of children. His cousin, the natural heir, breaks the will after a long fight in the courts, and the youngsters are committed to the care of a children's society, while Dimples is forced to accept employment from his former English butler, who has gone into the fruit and "vegetable" business. In the last act, however, the old man's estate and the children are restored to him. Mr. Arbuckle has a well-fitting and congenial rôle as the rotund, big-hearted old fellow who likes to have a band of romping children around him. Two of the three acts occur on Christmas Eve, and there are sentimental scenes which are calculated to appeal to those who are not too sophisticated.

WHAT'S ON IN TOWN.

ADDELPHI (Strand, W.C.).—"The Naughty Princess," 8. Wed., Sat. 2. Gerr. 2445.
ALDWINCH (Strand, W.C.).—"The Dragon," 8.30. Thurs., Sat. 2.30. Gerr. 7170. Gerr. 2315.
ALHAMBRA (Leicester-square).—"Johnny Jones," 8.15. Wed., Thurs., Sat. 2.30. Gerr. 5564.5. Gerr. 2522.
AMBASSADEURS (Cambridge Circus, W.C.).—"The Whitehead Boy," 8.30. Tues., Sat. 2.30. Gerr. 4550.
APOLLO (Shaftesbury-avenue).—"French Leave," 8.30. Wed., Sat. 2.30. Gerr. 3243.
COMEDY (Panton-street, W.).—"Will You Kiss Me?" 8. Thurs., Sat. 2.30. Gerr. 3724.
COVENT GARDEN (Covent Garden, W.C.).—"Oasi Ross Opera Co. Season," Gerr. 640.
CRITERION (Coventry-st.).—"Lord Richard in the Pantry," 8.30. Tues., Sat. 2.30. Gerr. 3344.
DALL'S (Cranbourn-street, W.C.).—"A Southern Maid," 8. Tues., Sat. 2.15. Gerr. 2922.
DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., Sat. 2.15. Gerr. 2588.
DUKE OF YORK'S (St. Martin's-lane, W.C.).—"When Knights Were Bold," 8. Sat. 2.30. Gerr. 314.
EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat. 2.30. Gerr. 3527.
GAIETY (Strand, W.C.).—"The Shop Girl," 8. Wed., Sat. 2.15. Gerr. 2780.
GARRICK (Charing Cross-road, W.C.).—"Brown Sugar," 8.30. Tues., Thurs., Sat. 2.30. "You Never Can Tell," mat. only, Mon., Wed., Fri., 2.30. Gerr. 9513.
GLOBE (Shaftesbury-avenue).—"Fedora," 8.30. Wed., Sat. 2.30. Gerr. 2722.
HAYMARKET (Haymarket, S.W.).—"Mary Rose," 8.30. Wed., Thurs., Sat. 2.30. Gerr. 6030.
HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Sat. 2.15. Gerr. 177.
KINGWAY (46, Queen-street, W.C.).—"Knight of the Burning Pestle," 8.30. Mon., Sat., 2.30.
LITTLE (John-street, Adelphi).—"Grand Guignol," 8. Thurs., Sat. 2.30. Gerr. 2401.
LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8. Tues., Sat. 2.30.
LYRIC (A Little Dutch Girl," 8. Wed., Sat. 2.30. Gerr. 3687.
NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat. 2.30. Gerr. 4665.
PALACE (Shaftesbury-avenue).—"Swedish Ballet," 8.30. Thurs., Sat. 2.30. Gerr. 634.
PLAYHOUSE (Charing Cross-road, W.C.).—"Romantic Age," 8.30. Thurs., Sat. 2.30. Gerr. 3797.
PRINCES (Shaftesbury-avenue).—"Columbine," 8.15. Thurs., Sat. 2.30. Gerr. 3400.
PRINCE OF WALES (Coventry-street, W.C.).—"The Blue Lagoon," 8.30. Thurs., Sat. 2.30. Gerr. 7422.
ROYALTY (Dean-street, W. 1).—"Milestones," 8.15. Thurs., Sat. 2.30.
SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat. 2.15. Gerr. 3557.
SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat. 2.15. Gerr. 6664.
ST. JAMES (King-st., S.W.).—"His Lady Friends," 8.30. Wed., Sat. 2.30. Gerr. 3203.
ST. MARTIN'S (West-street, W.C. 2).—"The Skin Game," 8.30. Tues., Fri., Sat. 2.30. Gerr. 1243.
STRAND (Strand, W.C.).—"The Storm," 8.30. Thurs., Sat. 2.30.
TAUDVILLE (Strand, W.C.).—"Just Fancy," 8.30. Fri., 2.30. Gerr. 3815.
WINTER GARDEN (Drury-lane).—"A Night Out," 8. Tues., Sat. 2.15.
WYNDHAM'S (Charing Cross-road, W.C.).—"The Prince of Pals," 8.15. Wed., Sat. 2.30. Gerr. 2022.
VARIETY THEATRES
COLISEUM (Charing Cross).—"Mme. Tamara Karsavina, and a Corps de Ballet, Mark Hambourg, Beattie and Baba, George Graves and Co., Femina Quartette, Prince's Tour, &c., 2.30 and 7.45. Gerr. 7540.
HIPPIDROME (Cranbourn-street).—"Jig-Saw," 2.30 and 8.30. Gerr. 688.

THEY SAY—

That Gerald de Maurier is still keeping up his tennis at Queen's Club.
That Lady de Frece is an adept at knitting jumpers.
That the Bishop of London greatly enjoyed his recent visit to "French Leave."
That Lillah McCarthy would not exchange the view from her flat in Adelphi Terrace for any other view in the world.
That Douglas Fairbanks does not consider experience in film acting to be essential.
That Evelyn Laye's favourite bobby is not golf, but pigeons.
That "A Night Out" is taking £500 a night.
That the present generation is less prolific in fine actors than the last.
That it will be several years before Mary Pickford's divorce proceedings are finally settled.
That, in a recent test, she received the second largest number of votes, Nora Talmadge beating her.
That Nelson Key's weekly cheque amounts to about £500.
That there will shortly be a revival in old English comedies.

THE VARIETY WORLD.

Many Happy Returns—Swedish Ballet at the Palace—Bruce Green's Hustle—"Aladdin" at the Hippodrome.

A Birthday Greeting.

Many happy returns of the day to Mr. David Day, of Messrs. Francis, Day and Hunter, still keen and active as he always has been, throughout the long business career in which he has earned the respect and regard of the music publishing trade and the variety world.

G. H. Chirgwin.

G. H. Chirgwin, who has been indisposed and unable to appear at the halls where he is so great a favourite for some time now, tells us that he is going on very nicely, except for a twinge of sciatica which comes on with the wet weather. The popular White-eyed Kaffir will be celebrating a birthday on Tuesday, and a legion of friends will wish him many happy returns, and also a speedy reappearance to the stage.

Elsie Prince.

Miss Elsie Prince, the principal boy in the London Hippodrome's forthcoming pantomime, has consented, by permission of Messrs. Wyllie and Tate, to kick off on the occasion of the football match to be held next Thursday, Dec. 16, on the West Ham ground, between the National Discharged Soldiers' Federation and a team of variety artists, which will be captained by Dick Henderson. The following artists will play: C. Stern, Dan Scott, Frank Willis, Joe Archer, Percy Cadwell, Theo. Hook, Len Smith, Eddy Gray, Tom Leamore, A. S. Kingsbury, and Dick Henderson. Kick off 2.30.

Swedish Ballet at the Palace.

Sir Alfred But, recently returned from Paris, has concluded negotiations with M. Rolf de Mare, whereby the latter will present at the Palace Theatre this evening the Swedish ballet, which has achieved such a success at the Theatre des Champs Elysees. The Swedish ballet will introduce to London M. Jean Borlin, a male dancer, whose remarkable professional career commenced at the age of eight. With him come Mlle. Jenny Hasselquist, Mlle. Carina Ari, and corps de ballet of fifty. They will be accompanied by a special symphony orchestra of sixty performers, under the direction of M. D. B. Ingelbrecht.

The opening programme will include "Au Temps Jadis," music by Ravel; "Nuit de Saint-Jean," music by Alfven; "El Greco," music by Ingelbrecht; "Les Vierges Folles," composed by Attierberg; and a divertissement to music by Chopin.

Work for ex-Soldier Artists.

Adolph Neiman and Chas. Stafford, of 50, Rupert-street, Piccadilly, having been appointed sole agents for the London White City Carnival, have arranged that all ex-Servicemen shall have the first refusal of engagements. Artists should apply by letter to the above address.

Bruce Green's Busy Week.

By kind permission of the Moss Empires, Mr. Bruce Green was able to attend the variety ball, in which he has taken a great interest, at the Albert Hall on Wednesday. The popular comedian must have broken all records as regards time. He left the stage of the Empire, Edinburgh, on the Tuesday at 9.50 p.m., removed his make-up, dressed, hailed a taxi, and tumbled into a sleeper which left the Waverley station sharp at 10.15 for King's Cross. On the Thursday he left King's Cross at 10 a.m., arriving at Edinburgh 7 p.m. A taxi not being obtainable he boarded a bus, and was made up and fully dressed for his turn by 7.25. The same night he was called upon to judge the prizes at a jazz ball, reaching his hotel at 2 a.m. the following morning, and he was on the links at 10.30. This week Bruce, who collected nearly £100 on the night of the ball for the V.A.B.F. and I, is at the Empire, Glasgow, and next is due at the Olympia, Liverpool, for 12 weeks' pantomime in Wyllie and Tate's "Dick Whittington."

V.A.B.F.'s Good Work.

Among the cases considered by the committee of the Variety Artists' Benevolent Fund last week were two artists who had been unable to find any engagements since they had been demobilised, although they had tried to obtain work outside the profession. A widow who had recently lost her husband and partner in her act was assisted; also another widow who had contracted, as well as her young daughter, consumption, from which her husband had died. The weekly pensions list was again added to by the inclusion of several new cases, and it now amounts to close upon £45 per week.

Eustace Gray.

Eustace Gray has been appointed by Mr. Charles Gulliver, Press representative to all L.T.V. Halls. These duties he will undertake in addition to his Press work at the Palladium, where he has been the popular Press representative for many years.

George Robey's Bereavement.

The sympathy of many friends will be extended to Mr. George Robey, whose father, Mr. George Wade, aged eighty, died on Saturday at Bournemouth from injuries received by falling down a flight of steps.

Comrades of the War Concert.

In aid of the relief fund of the Comrades of the Great War (Aldershot branch), an evening concert has been arranged by Mr. Paul R. Hall, of the Stoll Offices (by permission of Sir Oswald Stoll), to take place on Sunday, the 19th inst., at the Theatre Royal, Aldershot. The concert is under the patronage of Prince Henry, Earl Haig, the Earl of Cavan, General Sir Philip Chetwode, Sir Oswald Stoll, and other distinguished persons. The theatre has been lent by Mr. Clarence Sounes.

The Hippodrome Pantomime.

"Aladdin," the Wyllie-Tate pantomime, is to be produced at the London Hippodrome on Tuesday, Dec. 21. Miss Phyllis Boulbourn, and Miss Elsie Prince, who are Dare will play the part of Princess Bad only seventeen, has been cast for the part of Aladdin. The Widow Twankey will be that clever eccentric comedienne, Miss Nellie Wallace, and Lupino Lane will be the Pekos, Albert Darnley appearing as Abanazar, the Magician. Miss Ruth French will be the principal dancer, and

the ballet and chorus will number more than 100. The entire company is British, and the Hippodrome management state that their chorus ladies are the most beautiful in the world. They come from every quarter of the British Isles, Lancashire, Yorkshire, and London having the greater number of representatives.

Mr. Jas. W. Tate ("That") has written most of the music for this production. One of the outstanding features of the pantomime will be a Chinese ballet, and here is also a Chinese betrothal ceremony which "That" has set to music. Miss Phyllis Dare's principal number has been specially written for her by Mr. Tate, and is entitled "Dream Bubbles." This will be rendered in an elaborate setting. Other novelties will be "The Black and Gold Palace" and "The Enchanted Kitchen," where much black magic and trap-door work will take place. The Hippodrome orchestra, already one of the largest in London, will be augmented, and the debut in London of a young English dancer is promised.

For the convenience of the critics, the curtain will rise at 7.15 p.m. on the first night. Subsequent performances will be given twice daily, at 2 and 7.45.

"Kings and Queens."

"Kings and Queens" was billed last week for the Holborn Empire, but has been postponed owing to the fact that Ernie Loring has been busy on pictures. In its place the popular comedian played "Jimmy Jossor, K.C."

Cissie Lawson's New Sketch.

Miss Cissie Lawson has contracted with Norman Lee to provide a new dramatic production for the coming year. Miss Lawson will appear in Mr. Lee's new sketch after the present run of "The Devil's Sunday."

"Rejected Remounts."

Claude Ginnett will present a successor to "Rejected Remounts," written by Norman Lee. The contract was, we hear, made by the Grafton Agency on Mr. Ginnett's behalf.

Bon Voyage!

Daley Cooper and his charming wife, Miss Mabel Lait, are sailing for South Africa in the Balmoral Castle on New Year's Eve, to tour the principal towns of four of their biggest successes. They are due back in the spring, and will then immediately begin a two years' contract with a new and powerful film-producing syndicate. Their pictures, many of which have already been written, will be known as "Cooper and Lait Comedies," and be somewhat on the lines of those made so popular by the late Sydney Drew and his wife.

"The Garden of Anna."

Mr. Harry Shields writes: "It has come to my knowledge that rumours are being circulated that my new production, 'The Garden of Anna' (A Mug in Egypt), written by Fred J. Morris, is a burlesque of 'The Garden of Allah,' the Drury Lane success. As my play was written before the latter show was produced, I should be glad if you would allow me to contradict this impression through your columns."

Imperial, Canning Town.

The Imperial Palace of Varieties, Canning Town, has, we hear, been purchased by a picture company, and the purchase will be completed by Dec. 23. On Thursday next a staff benefit has been arranged. In addition to several stars, Ernie Barry, Pat O'Keefe and Johnny Summers are appearing in exhibition bouts. Mr. Archie McDowell is being presented by patrons with an engraved gold watch. Alderman Mansfield, J.P., ex-Mayor of West Ham, will make the presentation.

Mlle. Julie Carnot.

On Monday next, at the Grand, Birmingham, Mlle. Julie Carnot, the charming French violinist, will make her debut before an English audience. Her engagements in this country have been arranged by Chas. Hand, the well-known agent, of Liverpool.

Joe Boganny.

Looking in at the Hippo, Darlington, last week, our representative found Joe Boganny and his comedians meeting with great success in their latest sketch, "Oh, What a Night for the Billposters," which has recently concluded a highly successful season in Paris. A wonderful boy violinist, who should have a promising future, appears in this sketch. Joe is returning for a London season on Monday week, when he is assured of a hearty reception.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to tender their sincere thanks to Miss Violet Lorraine for her donation of £1 1s.; Mrs. F. A. Farleigh for her donation of 10s. 6d.; Miss Vera Watson for her donation of 10s. 6d.; Mr. J. W. Tate, £5 5s.; Mr. Bruce Green, £1 1s.; and to Master Paul Lorraine, £1 1s. All these sums were kindly collected by Miss Lottie Albert. Mrs. Lewis Levy kindly collected £10 10s. from Mr. Ridley, £5 5s. from Mr. A. J. Austin. The secretary also collected £3. Miss Mary Jump is sincerely thanked for her parcels of clothes, &c.

The Guild earnestly appeals for donations to provide warm clothing and a Christmas dinner for needy music-hall artists; also gifts and toys for Christmas tree for the children.

The Terriers.

At the meeting on Sunday last Joe Adkin officiated as W.T., Dick Henderson as Y.T., Capt de Villiers as G.C., Ken Barton as W.L., George Wisdom as W.D., Tom Gott as Y.B., Willie Warren as Organist, and Arthur Were as Secretary.

A hearty welcome was extended to Terriers Tom Gott, Pat Nash, and Will Page upon their reappearance in the Koppel.

Sam Jones.

Sam Jones, looking very fit after a well-earned rest, tells us that he is now seeking a managerial appointment in town. Sam recently concluded ten years' with the L.T.V., and will also be remembered as the popular manager at the Varieties, Leeds.

Doris Ashton.

Concluding a five weeks' provincial tour last week at the King's Theatre, Sunderland, that charming young soprano, Doris Ashton, made her reappearance in town on Monday at the Ilford Hippodrome, when she was given a most enthusiastic reception for her artistic rendering of "You're a Million Miles from Nowhere" and other ballads. Miss Ashton remains in town until the end of January, and will then commence a tour in the West of England.

Barton and Ashley's New Sketch.

At the Empire, Bristol, last week, we had an opportunity of seeing Barton and Ashley's new sketch, "Back to Earth," which was given a preliminary opening at the Euston recently, when it was assured of a long run. John and Anne appeared the following week at the Hippodrome, Manchester, and the critics of both towns have endorsed the London verdict that their latest sketch is the best they have given us. This is proved by the fact that bookings through their sole agent, Geo. Barclay, have been arranged for all the principal towns within three weeks. Seeing the sketch again at the Bedford Palace on Monday, we noted that these clever artists are working on different lines to their former sketches, and they are to be congratulated on the success of a very original and humorous playlet.

Frank Whitman.

The dance-mad fiddler, Frank Whitman, concludes his provincial tour at the Alhambra, Bradford, this week, and then comes to town to open on the L.T.V. We hear that Frank has been having a very successful time in the country.

La Veen and Cross.

For the past month Sam La Veen and Billy Cross, "Julius and Brutus," have been doing very well at the Alhambra, Paris. They have now returned to England, opening on the Moss Tour at Bradford on Monday, and will be back in town in a few weeks' time.

Woolven Trio.

Last week the Woolven Trio made a very successful appearance at Collins. From Thursday evening they were also deputising at the Islington Empire for the Two Rascals. This week the Trio are at Portsmouth, and the following week at Southend.

The "Sons of the Sea" company are again thanked by the committee of the V.A.B.F. for the sum of £3 4s. 2d., half proceeds of another football match played at Northampton, and handed to the secretary by Mr. Theo Hook.

MY MUSIC HALL TOUR.

WHERE HOUSES ARE BEING BUILT (sic)—THE SENTIMENTAL BRITISHER—VICTORIA MONKS AT THE HOLBORN.

There is a lot of luck in the world. We do not always get the places we deserve. There must be some technical reason, I suppose, why Messrs. Willie, West and McIntyre, whose jerry-building sketch is one of the most deliciously funny things on the halls, nearly always ends the programme; but, for my part, if I were a music hall manager, I should go to any amount of trouble to devise things so that they could appear plump in the middle. At the South London Palace, where I saw Jerry and Co., Builders', last week, their names were printed in the middle of the programme, but they played the audience out, all the same, their scene being set while Ted Chater "penultimated" before a front drop.

At the last two occasions I had seen "Jerry and Co." I had only been able to spare time to stay for the beginning. On this occasion, however, I decided that I would stay to the end, no matter how late it made me for my second hall. Thus, after watching the three humorous fellows building, I had the joy of watching them resting and lurching. Needless to relate, they got into as many difficulties during their leisure as during their work, all owing to their lunch-boxes, losing them, falling over them, and sticking into them. When I was a boy I used to enjoy watching real houses being built. I have long passed out of that stage, and now "Jerry and Co." are the only builders I should ever pause to watch. I do not think my interest in them will wane.

Cracey, Hicks and Pass provided another knock-about turn, but of a very different kind. Bricks did not slip from their grooves and fall upon them, nor did palls and tools inadvertently trip them up. Their bumps and bruises were directly administered. A riddle would produce a sound smack, a pun a punch. I always feel grateful to people who hurt themselves for our edification, and I am sure Cracey, Hicks and Pass deserved all the laughter they got.

Nat Boss sang "I'm Going Back to Italy," and the audience took up the refrain as though they were Italians themselves. Never tell me that English people are not sentimental. They will sigh and weep tears for any place a homesick singer chants about, whether it be Ching-fong or China. So long as the poor fellow wants to get back, they are with him all the way.

Ted Chater—always amusing—Olive Weir, and Vine and Russell all made hits, and Carler Slaughter's company got a lot of laughter for their sketch, "Too Many Wives." I have described this sketch on a previous occasion. A particularly clever turn was FitzGerald and his Juggling Girls. I do not know why they call themselves "American swells at practice," for I have seen a number of swells in America, and have never yet come across any of them juggling with hoops and Indian clubs. But then, perhaps I did not move

CORPORAL THOMAS. FUND.

"THE ERA" APPEAL.

The current week's additions to the Corporal Thomas Fund bring the total to within £10 of £300—a tribute to the splendid exertions of Mrs. Hayman and Mrs. Gilday, who are working so indefatigably in the cause of this variety artist so cruelly disabled in the war. Enclosing a second list of kind subscribers, Mr. Jack Lane writes: "I am pleased to see that the good work is going on, and I sincerely hope that we shall get a record amount for Tommy Fox."

This week's acknowledgments also include a further instalment from Mr. Eric Stephens, a member of the Royal Irish Constabulary, stationed in Tipperary.

We are still open to receive and acknowledge contributions to the Fund. It would be difficult to imagine a more deserving case than the Corporal Thomas Fund, which the late Myron Gilday started, and which his widow is continuing with the co-operation of "The Era," in memory of her husband.

Corporal Thomas, better known professionally as Tom Fox, was a former partner of the late Mr. Gilday, who devoted a good deal of energy, during the days of his last illness, to collecting for his benefit. Mr. Thomas joined up in the early months of the war, and suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

Subscription List.

Already acknowledged £ 27 9 6
Collected by Mrs. John Hayman 8th List.
Mr. and Mrs. Coram 2 2 0
Mr. and Mrs. George Bass 2 0 0
Messrs. Scott and Whaley 2 0 0
Mr. Albert Whelan 0 10 0

Collected by Jack Lane.

2nd List.
Miss Liane D'Eve 1 1 0
Bert Weston 1 1 0
Rex Fox 0 2 6
Phil Goldie 1 1 0
Miss Nellie Wallace 1 1 0
Johnson Clark 0 5 0
Jimmy Jewel 0 3 0
Jocille Benstead 0 5 0
Rolf Slater 0 2 6
Nick Norton 0 2 6
Billy Tucker 0 1 0
Mr. Hyrnack 0 5 0
Graham and Cullen 0 5 0
Tommy Hughes 1 1 0

Eric W. Stephens (3rd subscrip- tion) 0 3 0
Donations should be sent either to Mrs. Gilday, 15, Gosway-mansions, N.W. 1, or to the Editor of "The Era," 35, Wellington-street, Strand, W.C. 1, by whom they will be acknowledged weekly.

The Late Shipley Douglas.

The many friends of Mr. Shipley Douglas, the well-known military orchestra leader, were shocked to hear of his sudden death on Thursday last. He was widely respected by a wide circle on account of his social qualities as well as his acknowledged ability as a musician.

At the Holborn Empire.

The Three Mahers, two ladies and a gent, were giving their clever dances when I reached the Holborn Empire. Audrey Knight followed, and introduced references to Tottenham Hotspur and Ireland. I liked her reference to her lazy father's job—"selling flags on Empire Day in Ireland." Jack McKay was also topical, and has many good jokes. A very clever musical act was given by Leslie, Stanelli and Edgar, late of the 56th London Territorial Division. They are a lively trio, and made one of the biggest hits of the evening. Another musical trio were the Imperial Trio, whom I saw a week or so ago. "Take this Rose" proved the most popular item. There is another song, "Take then This Rose," and yet another, I believe, "Take then This Rose." I wonder when the dear girl will finally accept the offering.

When Victoria Monks appeared it suddenly dawned upon me that I had not seen this famous personage for over two years. In fact, I doubt whether I have referred to her before in these columns. I am happy to do so now, and to record that she makes a great success. She belongs to the type of artist who depends not upon some clever trick or notion, but upon real, round ability, and she possesses that valuable quality of always keeping something in reserve.

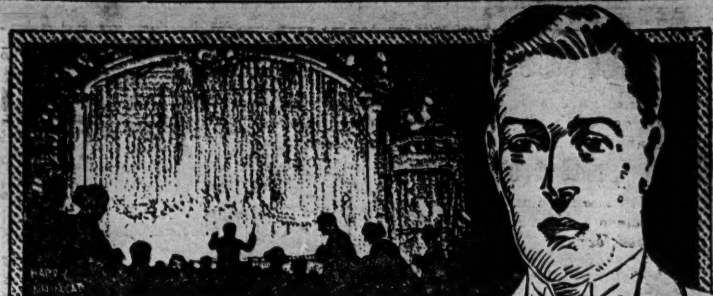
Her sketch was "The Extra Turn"—no, not myself—and it had the double object of voicing the Extra Turn's case and of exhibiting "Victoria Monks" talent in comedy and pathos. Personally, I like the comedy best. I usually do, on the halls. The difference between comedy and pathos is that an audience will often applaud pathos because of the sentiment, whereas as it only laughs at comedy if it is really enjoying itself.

Victoria Monks was well assisted by her small company, the dirty-faced boy being very amusing indeed.

Talking of boys brings me to Fred Sylvester and his two small urchins. He might aptly describe his turn as "Juggling with Human Atoms." He tosses his boys about as though they were balls, but they are very intelligent balls and give him a lot of help.

Those amusing fellows, Graham and Cullen, kept the house in roars with their sallies. W. H. Fox played the piano with his nose and his toes, and Ernie Loring brought down the curtain with his sketch, "Jooser, K.C." Ernie is very funny, but I will not engage him to defend me when I come up for trial.

EXTRA TURN.



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SONGS AND SINGERS.

B. Feldman and Co.

Glasgow has now commenced its pantomime season, and given an emphatic verdict in favour of Feldman songs. Harry McKelvie's two productions, "Cinderella" and "Tom the Piper's Son," have no fewer than twelve Arthur-street numbers, and their reception leaves no room for doubt as to the high opinion Glasgow and district holds of this season's Feldman pantomime material. Mr. McKelvie's "Cinderella" pantomime includes "Open Your Heart and Let the Sunshine In" (Florrie Ramsay, principal boy), "I'm Forever Blowing Bubbles" (Queenie Forbes, principal girl), "Tell Me" (duet principal boy and girl).

"In 'Tom the Piper's Son,' the principal boy's numbers are 'Oh, What a Difference the Navy's Made to Me' and 'Oo-La-La, Wee Wee,' while the principal girl has 'I'm Forever Blowing Bubbles' and 'Open Your Heart and Let the Sunshine In.' The second boy and girl contribute 'You Know What I Mean' and 'When a Peach in Georgia Weds a Rose from Alabama' and the ensemble numbers in the two productions are 'Who's Coming to the Tartan Ball?' 'Oh, Boy, What a Wonderful Girl You've Got,' 'She May be Good, Perhaps She's Not,' and 'Movieland.'

Glasgow's lead will, it is confidently anticipated, be followed all over the kingdom. No pantomime will be complete unless it contains the Arthur-street winners. Mr. W. Pearson writes: "My daughter is at present doing big with 'Bubbles' in 'Sporty Boy's' revue. Tiny Tot is making a big success with 'Beautiful Ohio' and 'Bubbles.' The Baries are featuring 'Tell Me' with their usual success. Pattie Loftus made a great hit at Shepherd's Bush Empire last week singing 'Underneath the Wishing Moon.' Nora Doone, in the Red Musketeers concert party, is particularly pleased with her success in 'Who Discovered Dixie?' Gerrie Merry will feature 'Neath the Autumn Moon' in R. C. Jenkins' pantomime, 'Dick Whittington.' Lizzie Bateman's production, 'A Peep Behind the Scenes,' features 'Bubbles' in a delightful way. Violet Renton has just introduced 'I'm Forever Blowing Bubbles' with the happiest results.

Star Music Co.

Jean Andrews, who scored heavily at the Empire, South Shields, with the great chorus ballad, "Your Wonderful Heart of Gold," writes: "The song is certainly a winner. The audience applaud after each chorus at every performance." Percy Honri is featuring this number at the Hippodrome, Manchester, with emphatic success. Ethel Castanheira has just added "Your Wonderful Heart of Gold" to her repertoire, and on Monday at Pontypool it proved an instantaneous hit with her. Other artists who are featuring this winner are Dan Bros. and Sherry, New Theatre, Talbot; Jack Vincent, Theatre Royal, Coventry; Jen Latona, Hippodrome, Aldershot; and Geo. Glover, Hippodrome, Manchester.

J. H. Wakefield is scoring a huge success with "Cupid Plays the Dickens with Us All" at the Empire, Edinburgh. The Gresham Singers are singing with pronounced success, the beautiful ballad, "Twas an Old-fashioned Love Song." Nora Delany captivates her audience with her fine rendering of "There's a Little Bit of Devil in Every Little Angel" at the Hippodrome, Woolwich; Betty Barclay and Geo. Glover, who were the first to feature the ideal pantomime duet, "If We Found a Little Corner in This Great Big World," continue to do big with this number.

The Star Co. have two outstanding hits in the first Glasgow pantomime, Harry McKelvie's "Cinderella," which was producer at the Olympia, Glasgow, on Nov. 29. These are "Your Wonderful Heart of Gold," sung by May Graham; and "There's a Little Bit of Devil in Every Little Angel," sung by Florrie Ramsay.

Lawrence Wright Music Co.

The wire the Lawrence Wright Music Co. received from Mr. Fred Collins, of Glasgow, of the production of the first pantomime of the season states that "City of Laughter, City of Tears," "They'll Never Know Me in Old Dahomey," and "Who Put the Bricks in Brixton" were outstanding hits of the show. Scotland's lead in pantomime is invariably followed by the rest of the country, and the firm can now look forward confidently to the biggest pantomime season they have ever had. This is not surprising with a catalogue which contains such numbers as "Wyoming Lullaby," "City of Laughter, City of Tears," "They'll Never Know Me in Old Dahomey," "Who Put the Bricks in Brixton," "I'm Coming Back to Lill' Old London," "God Gave Me Wonderful

Dreams," and "Where Does the Rhinocerosus?"

Syd Moorhouse continues to do very big with "City of Laughter, City of Tears," and it is the undoubted hit of the bill at the Hippodrome, Coventry, this week. The Michaeloff Trio, writing from the Hippodrome, Warrington, say that the songs "Wyoming Lullaby" and "God Gave Me Wonderful Dreams," are a riot there. The same can be said of these numbers as sung by Mr. Darroll Richards, of the Lawrence Wright ensemble at the Empire, Sunderland, this week; Lane and Dixon at the Empire, Ardwick Green; and George Glover at the Hippodrome, Manchester. In the course of the firm's career they have never handled such a successful light song as "They'll Never Know Me in Old Dahomey." This song, after being introduced by big artists like Miss Daisy Wood and Miss Victoria Carmen, has gone from success to success, and Will Marion Cooke and Miss Abbie Mitchell are the latest converts to this popular number, which they are working this week at the Empire, Leeds, together with "Wyoming Lullaby," of which they have a very novel rendering. The firm's numbers are well to the fore at the Empire, Brixton, this week, where Eddie Reed is featuring "Wyoming Lullaby" and Vine and Russell are giving "My House is Haunted" and "City of Laughter, City of Tears."

Francis and Day.

A few names of artists called at random from a list of those who will be singing "Swanee" in pantomimes and other seasonal entertainments will serve to show how popular is the number, and the list is being added to daily. It includes Fred Barnes, Leslie Barker, Victoria Carmen, Lottie Collins, Madge Clifton, Kitty Curtis, Nora Delaney, Daisy Dorman (its original singer, who is featuring it this week in "The Passing Show of 1930" at the Hippodrome, Newcastle), Dainty Boris, Stella Bedalle, Kitty Evelyn, Olive Fox, Emmie King, Clarice Mayne, Lily Morris, Ella Reiford, Winifred Roma, Bertha Russell, Jennie Robins, Mona Vivian, Lil Vaughan, Dorothy Ward, Daisy Wood, and Nellie Wigley.

Lillian Barnes is continuing at the Leeds Hippodrome the success achieved by her in town with "There's No Rise in the Price of the Sunshine," the irresistible refrain of which will be heard in Christmas annuals not a few. Both Odette Myrill and Ernest Hastings are scoring with the song at their respective engagements.

At Liverpool last week, Dave Lee met with his usual success with Weston and Lee's merry lay, "What About Your Old-Fashioned Father?" It will be the sheet-anchor of many comedy artists in the forthcoming shows.

"God Keep You, Dearest Heart," D. Cameron Forrester and H. B. Pether's charming ballad, which many Fairy Queens consider an ideal number, is this week being featured with considerable success by the Orpheus Comedy Trio at the Palace, Tottenham.

Smith and Johnson (Gus and Connie) have been making a big hit with "Swanee" at all engagements, and will feature it in pantomime at Blackburn. At Victoria Palace last week, George Bass made one of the laughing hits of each performance with his new song, "I'm Selling Shelled Shrimps."

Nancy Benyon, the principal boy of the Glasgow Royal pantomime, "Humpty Dumpty," is among the artists of note singing "Swanee."

Stephens and Rennior. Stephens and Rennior, who have just concluded an eight months' engagement with the successful revue, "Charlie on the Spree," are joining Miss Florrie Ford's pantomime, "Red Riding Hood," opening at the Empire, Dewsbury, on Dec. 13, for a three months' run in the provinces and on the R.T.V. Tour, after which they are specially engaged for another Charlie Chaplin revue.

Neiman's Agency. Owing to increase of business in the West of England, Neiman's Agency have opened a branch office at Bristol House, Risa, Mon., under the direction of Mr. Scott Selwyn. Several important bookings have already been arranged, and artists should communicate direct with Mr. Selwyn.

The New Palace, which Messrs. Barger are erecting at Pembroke Dock is now nearly completed, and will be opened shortly before Christmas.

Will Dalton, George Norton, and Lynn Wright are putting on "Little Jack Horner" pantomime the season 1931-22, and claim that it will be one of the most expensive of any of the touring provincial productions. Comedy will be especially studied.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Mr. George Graves makes a welcome reappearance here this week in a new farcical sketch, entitled "Taken and Wanted," by Norman Lee. The scene is laid in a theatrical agency office, in which Mr. Graves enacts the character of Brass, the proprietor. A man with a writ is hovering round, but Brass has hopes of salvation in the expected arrival of Lady Rumble, who is to pay him £200 (cash down) as a premium for placing her on the stage. Lady Rumble arrives with her portmanteau, in which Brass presumes is the £200, but when he finds the reputed Lady Rumble is an escaped lunatic, his hopes are dashed to the ground. They are raised again, however, when he learns that a reward of £200 awaits whoever returns the lady to her keeper, and the piece closes with Brass well on the way to claiming the reward. The sketch, which created much merriment, gives Mr. Graves many opportunities of indulging in his well-known quaint humour and gagging proclivities. The popular comedian is ably supported by Mr. T. Sinclair as the Debt Collector; Miss Ethel Davies as Lady Rumble; Miss Louie Tinsley as Mrs. Guppy; and Miss Flora Courtney as the typist. Miss Dorothy McBlain, in addition to being a charming singer, gives some clever monologues both grave and gay. Mr. Van Dock is immensely popular with his uniquely executed comedy cartoons, the ease and simplicity with which he obtained his efforts greatly appealing to the audience. The Femina Quartette, including Miss Lillian Burgess as vocalist, are popular. Miss Dorothy Farrer, Miss Francesca Woolf and Miss Jean Melville as violinists, cellists and pianists respectively, shared the honours with Miss Burgess in a very artistically. The irrepressible Beattie and Baba, in frivolous fragments of song and dance, were enthusiastically received. Kaba's burlesque of the "Jewel Song" from "Faust" being especially funny.

Mark Hambourg, the famous pianist, remains in the bill, as do Mme. Tamara Karsavina, supported by M. Laurent Novikoff and a Corps de Ballet; the fine programme being brought to a conclusion by Sergeant Brennan, who does some marvellous things as a diabolo player.

THE PALLADIUM.

Mr. Wilkie Bard shares the top of the bill here this week with Miss Ruth Vincent. The popular comedian gives two of his latest comedy scenes, "Sentry Go" and "The Boot Shop," in both of which his quiet and subtle humour finds plenty of scope. He had a very hearty reception at the close of his act. Miss Ruth Vincent rendered "Garden of Happiness," Daniel Wood's beautiful composition, and Dorothy Foster's "Dream Time in June Time," beautifully. Madame Adamant was at the piano. Mr. Robb Wilton's detective scene is full of capital comedy, and, assisted by Miss Florence Palmer, he had the huge Palladium audience in merry mood throughout. Mr. Hymack's "At Boogie Villa" is a highly diverting and clever episode, full of surprises. The Vedras, Australian comedy

troupe, open the bill with an act replete with knockabout comedy and smart tricks. Dan Rolat, who follows with his "reference" number, causes much amusement, as does "the vicar of Smith." Mr. Vivian Foster, who is always welcome. Meguette and Maxly, the French acrobatic dancers, cause a furore with their brilliant dancing. Their three terpsichorean efforts were an acrobatic valise, a lango, and a French rag. The Arnauld Brothers, musical pantomimists, are very popular, their "bird love-making duet" being very funny. Mr. Vernon Watson gave his clever impressions of Wilkie Bard, Fred Emney, Ernie Mayne, and Harry Champion singing "Give Me the Moonlight," to the great delight of the house. The concluding item is George Shurley's presentation of Louis Douglas, Sonny Jones, and the Twelve Shurley Girls, in three scenes of singing, dancing, comedy, and syncopation. The black-faced comedian, Louis Douglas, is a versatile artist, and Sonny Jones and he keep the fun going; whilst the Twelve Shurley Girls are well in the picture throughout.

THE BEDFORD.

The success of Barton and Ashley's latest sketch, "Back to Earth," by Frank Lalor and Norman Lee, which is at the Bedford this week, was never in doubt. This amusing playlet gives both John and Anne new ground to work upon, and to see Anne as the Egyptian Princess who comes to life after 2,000 years, meet John as the tramp, is to be sure of many hearty laughs. The sketch has many amusing situations and clever topical gags. We see John give an Eastern song and eccentric dance to please his lady love, whom he tries to convince is his wife. The third character is an Egyptologist, who worships the Princess. Since this sketch was played at the Euston a week or two ago, Barton and Ashley have introduced some further amusing situations, and this sketch is now one of the most original and amusing in vaudeville.

Daisy Jerome and Robb Wilton appeared in place of Helly King and Fred Barnes on Monday, and both artists made a big success. Miss Jerome was at her top form, and put over her numbers in that style which is all her own. "The Press, the Pulpit, and the Petticoat" is a first-rate song, written well, and given in a manner that never misses a point. Another, entitled "Mother," is an excellent effort; while her comedy song, "Pull for the Shore," was a great hit. Even then the audience wished for more. A word of praise to the lady pianist, who accompanies so well. Robb Wilton entertained hugely with his dry humour, and his "Sherlock Bill" is as good a bit of comic stuff as we have seen for a long time. Robb is so quiet with it all, but gets right home.

Happily Victoria Monks was not deputised for, except by herself, which she did in a little scene, "The Extra Turn," in which she gives several types of turns, and, eventually, as herself. She sang the favorite, "If You Want a Boy Wait Till the Sun Shines," which she handles in

her best style, and finished to an ovation. Daly and Healy are an amusing couple with their quaint turn, and their "Colney Hatch" jazz is exceedingly good. Miss Elsie Carlisle, most daintily dressed, has some first-class numbers. "Winter Time" being especially good. The Michel Bros. give a clever acrobatic and tumbling display; and a first-class cycle turn is provided by Ormonde and Lora.

THE EUSTON.

"Symphonia," Mr. H. J. Corner's elaborate musical ensemble, which is prominent in this week's Euston programme, strikes the happy medium in the matter of selections, which are neither too overpoweringly classical, nor too "popular" and tiresome. Many of them are operatic—Italian and Wagnerian—and amongst the latter, Mr. Corner's rendering of "O, Star of Eve," deserves a special word of commendation. He has a sweet-toned, but powerful tenor voice, and an unforced pleasing delivery. The solos of the lady vocalist and violinist, too, were exquisitely rendered.

Art (with a capital A) is not the minus quantity in the present-day music-hall programme that it was a decade or two back, and the applause that greeted Gaby Revette's tableaux after famous paintings was evidence of the audience's appreciation of her delightful and truly artistic turn. The most familiar of her tableaux was "The Angels," after Millais; but the series included a number of colourful and attractive life studies, including Herkimer, "Lotus Land," and some of the lady's own works, she herself having been a pupil of Herkimer.

Minnie Leslie and Chas. Hicks, who are appearing in a musical "comedieta," by Norman Lee, make use of the film to introduce an amusing episode of matrimonial strife. They are a pair of accomplished vocalists, and their merry duologue goes with a swing throughout. Crasey Hicks and Pass are a trio of refreshingly original comedians, who put over some cross-talk and knockabout business at lightning speed, and on Monday evening obtained a wonderful reception. An agreeable singer, with just the right type of personality to make a chorus song go, is Isa Wise, whose rendering of a ditty, "Open Your Heart," was particularly charming. Another comedian, Jack Stocks, has a good parody on the well-known "Maryland." The subject is "Mary's Hand"—Mary being the comedian's "better half." The imitable Sam Barton, who "nearly rides a bicycle"; a clever male impersonator from over the water, Virginia Clay; and Signor and Madame Borelli, a pair of amusing Anglo-Italian duettists, make up a first-rate programme.

HAMMERSMITH PALACE.

The Great Raymond is a show turn in the capital programme presented here this week. Assisted by six chic lady assistants, and with his refined and humorous patter, he is very popular, and presents a fine selection of stage illusions. His second act, "A Trip to Spookville," is a very funny farcical absurdity. Vera and Russell Wray give an original skit on house-hunting, in

which the lady, who has a pleasing manner and a good voice, makes especially in a duet, "I Do." Molly Butler gave a capital dialect sketch which won hearty approval. The Braks are hand-balancers of a high order; Daly and Healy are clever dancers, and were specially good in "The Colney Hatch Jazz." Witt and Stevens gave an excellent turn, which includes a fine pianoforte solo, a duet, "Rock-a-bye Baby," and, in response to a persistent encore, gave "Does She?" An original protean dancing act by the Sadler Elsie Quartette was well received, a novel feature being a dance in a black-out, with electric lights on the feet and hands. Bert Weston is a good comedian, his song, "They Are All Double What They Used To Be," and his funny patter secure him an encore. Popular films on the Bioscope conclude.

THE SOUTH LONDON.

George Turner opened the programme here on Monday with his clever sketching of notabilities, and was followed by that popular duo May Erne and Ernie Chester, one of the most amusing couples on the music hall stage. Chester did exceptionally well in his melange of titles of well-known plays. A novelty is presented by Mr. E. J. Carpenter in a turn known as the Red Devils. They give a bit of everything—jazz band, singing, and music, their best item being perhaps the concerted number, "Mammy's Coal-black Coo," and another good one is their imitation of a steam roundabout.

That dainty artist, Miss Violet Trevenyon, has a much-applauded number in "Swanee." An amusing song is "Don't Fool Around With the Women," and Miss Trevenyon also appeared with "A Good Man is Hard to Find." Cornalls and Eddie caused roars of laughter with their always funny business and plate-smashing item. "Bo-Bo-Bi, the Sousa of the Bells," well deserved the hearty applause accorded him. Harry Fildes' five representations of well-known artists, notably that of Ernie Mayne, are cleverly done, and his "London Town" number is also popular. Miss Iris Maxwell and some excellent films by the Bioscope complete.

LONDON, SHOREDITCH.

Joe Cohan and Anna Dorothy are appearing here this week in their new act, "Two Wise Fools," a quaint and original turn replete with sprightly wit. Their dissertation on "birds" and other wild fowl of all sorts is drolly instructive. "At Cohen's Wedding" is a whimsical item, and the burning questions of the day, too, receive ample justice.

Arthur Leslie, with his clever impressions of Jay Laurier, Wilkie Bard, and Mr. Albert Chevalier, is very popular.

The Estelle Trio, a man and a maid and "some kid," in "Maryland," "Come Back on the Farm," and the kiddie in "Berry-Picking Time," provide a good turn.

Billy Matchett is a comedian with some good jokes and a song or two. As a Spanish danseuse his gyrations are extraordinary. His Salome dance being unique. Kitty Curtis, the sparkling soubrette, sings very brightly and charmingly "Louisiana" and "Let the Rest of the World Go By," and her "Shivvy Slide" song and danced goes great guns. Takase, the celebrated Japanese juggler and dancer, is here this week to astonish all with his skill

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and versatility, and Dario and Marie Esme, the brilliant pianist-composer and his equally gifted sweet-voiced partner, are great favourites in selections from their repertoire.

STRATFORD EMPIRE.

Leon Rogee, the parodist symphonique, opens an excellent programme here this week. His quaint and clever imitations of various instruments create roars of laughter. Smart back-chat and fun are provided by Frank Varney and Teddie Butt, in their mindful stunts. Their racing song, life and discipline keep the house in roars of laughter. The programme is completed by Mice, who were well given. Decima and Eddie

McLean dance with extreme rapidity and skill. De Busse, with his piano-accompaniment, follows. His rendering of Herold's "Zampa" was particularly fine, and his playing of popular melodies was also much applauded. The splendid settings of the hunting scenes by Egderittu were great successes, and thoroughly deserved the applause accorded. Jay Laurier, with his two numbers, is very funny, his patter being particularly smart and clean. Coram, with his soldier boy, "Jerry," makes the usual great hit. His reference to Army life and discipline keep the house in roars of laughter. The programme is completed by Mice, who were well given. Decima and Eddie

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- *THE FLOWER OF LOVE.
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REGISTER ANOTHER

BIG HIT

WITH THEIR NEW SKETCH,

"BACK TO EARTH,"

By FRANK LALOR and NORMAN LEE.

THIS WEEK - BEDFORD PALACE.

Times—7.20 and 9.25.

WHAT THE CRITICS SAY.

LONDON.—Much success attended the production of John Barton and Anne Ashley's new sketch at the Euston on Thursday evening. It is entitled "Back to Earth," and has been written for the popular couple by Frank Lalor and Norman Lee, who have kept the farcical element consistently in the foreground—with an added touch of welcome topical matter. John Barton, made up in his familiar guise as an American tramp, or hobo, enters the study of a crazy old Egyptologist whose chief treasure is a mummy-case containing the remains of an Egyptian princess. The tramp has found a jewel, which he offers to sell to the old gentleman, who nearly falls dead when he sees it. It is none other than the scarab of the Pharaohs, and by its token the tramp is a prince and the husband of the lady in the mummy case.

Very funny indeed are the passages between the tramp and the princess when she is brought to life by a flash of lightning. Like the old gentleman, she has no doubt at all as to the tramp being her husband, with whom, notwithstanding the alligators, she used to bathe in the Nile thousands and thousands of years ago. The tramp, of course, keeps up the deception for all it is worth, and even goes through a highly amusing Eastern song and dance before his lady-love; but another flash of lightning sends the princess into her long sleep again. At the finish the old professor is more bewildered than ever when he opens the mummy-case and the live tramp emerges from it.

Mr. Barton has a part after his own heart as the tramp, and Miss Ashley is excellent as the revived princess. Funny as their business is at present, these experienced performers may be relied upon to make it funnier still as time goes on. Indeed, there is no reason why "Back to Earth" should not work up into one of their greatest variety successes. They have satisfactory assistance from the gentleman who appears as the Egyptologist, and the sketch is nicely presented on a full stage.

—The Stage, November 18, 1920.

MANCHESTER.—Barton & Ashley are showing a new sketch, "Back to Earth," which fits their respective styles. It is a bit on the lines of a previous theme, but, well staged and musicked, offers opportunities of development. The Egyptian mummy that comes to life is difficult to exhaust in humour.

—Sunday Chronicle, November 21, 1920.

BRISTOL.—Another turn of outstanding merit which gained hearty applause from the house, was Barton and Ashley's brilliant little comedy act, entitled "Back to Earth." It is a well executed farce, highly original and up-to-date and full of humorous situations and brisk fun. An old professor, impersonated by Luke Dave, wrapped up in the possession of a mummy, a one-time princess, is obsessed with the idea that one day a prince will turn up and awake the princess from her 2,000-year sleep. The prince turns up in the person of Happy Jim (John B. Barton) in an imitatively funny make-up and an infectious laugh. The thunder crashes and the lightning flashes, and behold the princess Electriplutro (Annie Ashley) awakes to meet her lover. From then on it develops into a quaint and laughable absurdity and merry incidents crowd upon each other, highly ludicrous and infectious. The act was written by Frank Lalor and Norman Leigh, the writers of the other successful Barton and Ashley farce, "Money Talks." There is no doubt that the venture will go ahead on its merits.

Bristol Times, November 30, 1920.

Thanks to our many friends for their kind appreciation and unanimous verdict of our latest success.

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THE VARIETY BALL.

BRILLIANT ASSEMBLY AND RECORD RETURNS.

My Lady Vaudeville made her debut at the Albert Hall on Wednesday under the happiest auspices. She appeared in the guise of Charity—in other words, she held a reception in aid of the profession's chief philanthropic work, the Variety Artists' Benevolent Fund, and the result was gratifying in the extreme.

It is the first time, we think, that Kensington has resounded to sounds of revelry from this source, but the revelry was not riotous, just mirth and merriment. This surely was not to be wondered at when it is remembered that the occasion was a gathering of those whose mission in life it is to entertain others, and who were now eager to entertain each other and their friends.

The vast Albert Hall presented a most picturesque and animated appearance. The orchestra of over 120 performers were seated on a platform right in the middle of the floor, and all around the dancers, many in motley and grotesque costumes, tripped it right merrily. The decorations were

His Majesty at the disposal of the Committee.

Mr. Alfred Lester caused quite a sensation as, garbed like an Italian, and speaking somewhat like one, he trudged his ice cream cart around, looking very merry and bright, which was not surprising seeing the prices he charged for the commodity. For the last two we hear he received a sovereign, and in all he roped in about £70 for the charity. In this good work he was assisted by several of the Gaiety Theatre chorus.

A Goodly Company.

As to who was present—well, practically everyone and everybody known in Variety-land, except those unfortunately out of London that week.

The theatrical stage was well represented by Miss Ellaline Terriss, Miss Laye, Miss Heather Thatcher, Miss Lily Brayton, and Miss Iris Hoey; also Sir Alfred Butt, Seymour Hicks, Leslie Henson, and scores of other "favourites of the legitimate."

From the "Halls" came Miss Clarice Mayne, in a handsome "Jazz" dress of many colours; Violet Lorraine attired as "Emma" of "Bing Boy"; fan Ella Bedford, ingeniously arranged as a fan; Maidie Scott, Gwen Farrar, Claire Romaine, Vesta Victoria, Marie Kendall and daughter, Lucille Benstead, Marie Courtenay, the Fayre Four, Jas. W. Tate, George Robey, Billy Merson, Fred Kitchen, Bransby Williams, Charles Coburn as "The Man Who Broke the Bank of Monte Carlo," and scores of other "stars."

The professional societies were well represented, Mr. Albert Voisey (chairman) and Monte Bayly (organiser) being present of the V.A. Federation, Mr. Arthur Wore (in a fine blue uniform of the George IV. period) and Mrs. Wore represented the Benevolent Order of Terriers, while Messrs. Bruce Green (chairman) and party, Harry Blake (hon. treasurer) and Mrs. Blake, Mr. and Mrs. Cecil Morley, Capt. de Villiers, W. W. Atlas, Mr. and Mrs. Chas. Kasrae, Howard Ward and C. Douglas Stuart (secretary of the Benevolent Fund) represented the M.H.A.R.A. and V.A.B.F.

In addition to the names mentioned above we noticed the Marchioness of Townshend and Mrs. Sutherland, Miss Rayner, in a novel costume of a bouquet of flowers, Mrs. Wyndham, Mrs. Billy Merson, Mr. and Mrs. Oscar Osborn (Lottie Albert), Mr. and Mrs. Lewis Levy, Capt. and Mrs. London, of the Palladium, and their daughter, Violet, Joe Mott (Poluski and Mott), Mr. Wanig, the Terry Twins, and many other personages well known in theatrical and variety circles.

The orchestra already referred to was provided by Winder, and was the best possible, while Mr. Jas. Tate conducted the new dance numbers of his own "Clarice" and "Dream Bubbles." Coloured balloons, limelight dancing and other "surprises" enhanced the merriment of a wonderfully successful function, which reflects the greatest credit on everyone concerned.

CHRISTMAS AT OLYMPIA.

INTERNATIONAL CIRCUS AND MAMMOTH FAIR.

The International Circus and Christmas Fair will be opened at Olympia on December 17, and will continue until January 24. The circus will, it is promised, be the most elaborate and costly entertainment of its kind ever seen in this country, and the forty varied acts have been collected as the result of several months' world touring by Captain Bertram W. Mills, the well-known horseman. Sixty horses will be seen in the ring, and other acts include performing elephants, sea-lions, leaping dogs, boxing kangaroos and horses, ponies which jump in and out of house windows, the most daring of flying aerial trapeze gymnasts, English and Japanese

acrobats, wire walkers, and ten clowns, each an artist in his own line.

Among the sensations will be the Globe of Life, a huge latticed ball suspended high above the arena. Inside this globe, upon which searchlights play, a man and a woman will race upon safety bicycles, and will loop the loop on a motor cycle at forty miles an hour. The circus, to seat 5,000 people, will be erected at the main entrance to Olympia, thus leaving an unbroken stretch of the remainder of the building, the annexe and the galleries for the mammoth fair, which will contain only the best the show world has to offer in the way of games, pleasant thrills, entertainments, and stalls. The lighting effects of the whole building will be most brilliant, and the band of the Honourable Artillery Company will play.

MAGICIANS' CLUB DINNER.

The annual dinner of the members of the Magicians' Club was held on Sunday evening at the headquarters, the Cavalier Restaurant, Great Chapel-street, Oxford-street, Mr. Maurice F. Raymond presided, supported by Mr. Will Goldston (hon. treasurer), Mr. A. D. Barton (hon. secretary), and others.

The chairman, in proposing the toast of the evening, "The Magicians' Club," said that it started in 1911 with a somewhat small membership, but just before the war broke out the members had increased to something like 700. Many of their old members had joined the great majority, and at the present time the roll showed a membership of about 400. During the past five months there had been an addition of 15 new members, these including some particularly clever conjurers. It was hoped in time to have a much larger club, if every member would introduce one new one they would soon have a membership of 1,000, and they would then be the largest and strongest magicians' club in the world. Nowhere else could they witness a better conjuring show than that given at this their headquarters. He believed it was the intention to arrange a number of special events in connection with the Club, and he had suggested to the hon. treasurer, Mr. Will Goldston, that the ladies should be included in the invitations to these gatherings. It was proposed to make in the near future a presentation to the vice-president, Mr. Arthur Prince, the meeting for this purpose to be held at the Savoy Hotel. Letters had been received from Mr. David Devant and Mr. Carl Hertz expressing their regret that they were unable to be present. Special thanks should, he thought, be given to Mr. Marr, the officials and others, who had given valuable assistance.

The only other toast was that of the "Visitors," proposed by Mr. W. Palm, and briefly acknowledged by Captain Mills. At the conclusion of the dinner, after a short interval, a well-varied entertainment was given by Pixo, Yettmah and Yettmah, Dorothy, Lee Goldston, Edward Victor, the Belmas, the Hawaiians, Harry Hall, and De Lorna. Mr. Rupert Winston kindly lent assistance as pianist.

PANTOMIME GOSSIP.

Miss Erica Adair has been engaged to play Fairy Queen by Mr. Gar Kiddie in his pantomime, "Little Bo-Peep," at the Lyric Theatre, Liverpool, and tour.

"Apple Blossoms" was capitally staged, and the entire production reflects credit on the producer and manager, Mr. Fred Clements.

Mr. Alfred Rhode has been engaged to play Cat in this season's pantomime with Blythe-Baker's production. Mr. Rhode has already produced an original cat act from the pen of R. Guy Reeves, which is meeting with much success.

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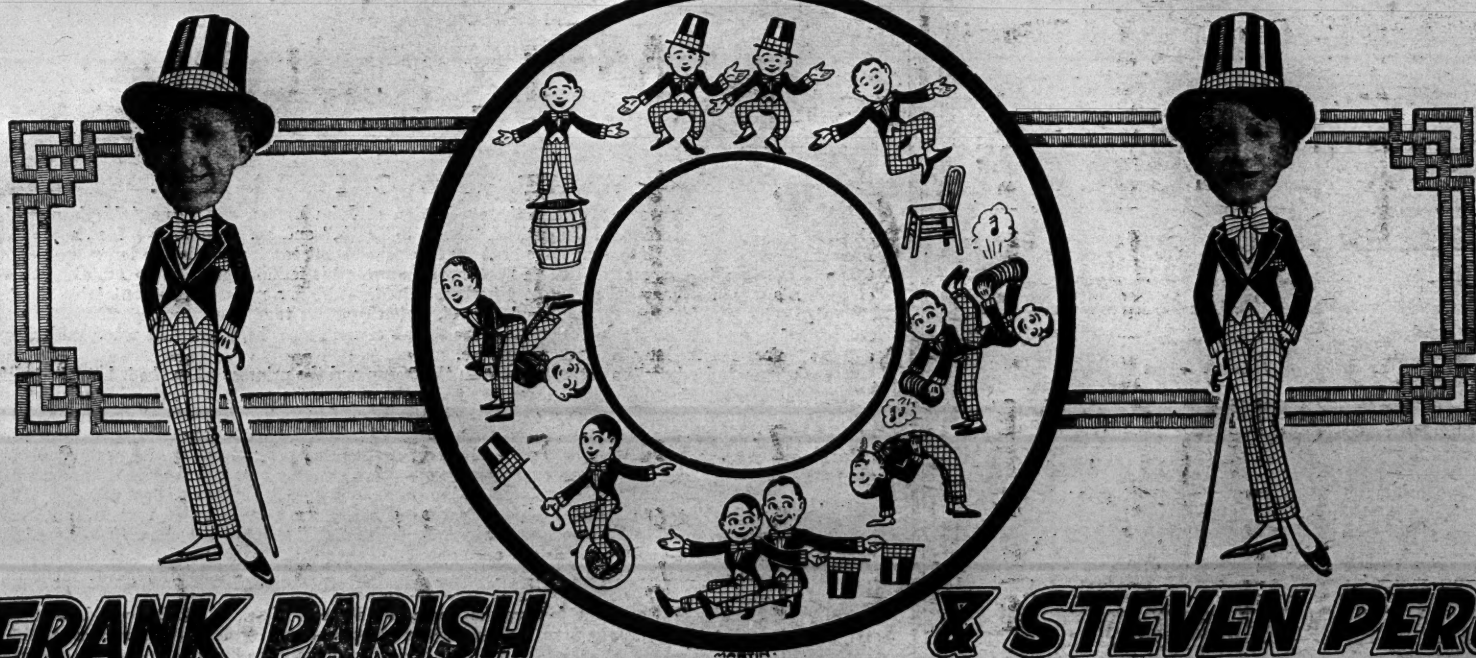
very novel and distinctly effective. A triple frieze on a blue ground ran in front of each tier of boxes, and on this were pasted thousands of familiar faces cut from posters of popular favourites.

Serenading the President.

Dancing started at 10, and kept on merrily till four. Just prior to that hour a number of enthusiasts assembled in front of "Jimmy" Tate's box, and serenaded him and Clarice Mayne with "He's A Jolly Good Fellow." Three cheers for both were given, and well indeed were the deserved, for Mr. Tate (this year's president of the V.A. Benevolent Fund) has worked like a veritable Trojan day and night for weeks in order to achieve success, and it is chiefly due to his efforts (and to Miss Margaret Chute's able organisation) that the Fund will benefit nearly £5,000 through this remarkably delightful ball.

It is estimated that there were 3,500 present, and practically every private box, and there are 150, was sold, many at large prices, the members of the Eccentric Club, benevolent as always, paying 500 guineas for the Royal Box, generously placed by

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THE SHOWMAN WORLD.

Breaks.

M. C. C. Bartram, who has been round the world four times in search of freaks, and has visited every Continental country, is of opinion that freak-hunting is much more difficult than big game hunting. After midgits, Mr. Bartram places fat men and women as the most popular show attractions in England, followed by giants and giantesses and very thin persons, always described as "living skeletons." Hilda Plack, the fat girl of Epping, who is only 14 years old and weighs 18 stone, is one of Mr. Bartram's latest discoveries.

The Lancashire Section Annual Meeting.

The Showmen's Guild meeting, arranged by the Lancashire section, was held at the Caxton Hall, Salford, on Tuesday last week. There was a fair attendance of members, although no doubt many were deterred from attendance by their experience of the previous day's fog, which seemed at intervals to threaten repetition. General satisfaction was expressed by those present with the reports presented, and practical proof of this was shown in the unanimity with which the chief officials were re-elected to office. Delegates were appointed to attend the meetings in London and Manchester, and new

members were added to the General Committee.

"John Bull" and the Fair Ground.

It is interesting to note that our contemporary, "John Bull," honours us with an open letter, championing Mr. G. C. Campbell against the recent decision of the Hull magistrates, pointing out the unfairness of the refusal to grant the music licence for the Market Place, Hull. The friendly tone of the Press in general has been most gratifying to the workers of the fair ground during the past season.

The Southern Counties Section.

The London and S. Section of the Showmen's Guild held its annual business meeting on Nov. 25 at the Royal Agricultural Hall, when a 'satisfactorily large audience attended to hear the excellent report of the year's work. Great enthusiasm was aroused by the announcement that nearly a hundred new members had been enrolled in the section during the year, and the financial report showed a correspondingly satisfactory increase. The proceedings were lengthy, but all the reports were listened to with eager interest by an attentive and approving audience.

Glasgow Carnival.

In the Kelvin Hall, Glasgow, the Corporation is arranging a Christmas Carnival on a large scale. There will be four distinct sections—cinema, ballroom, varieties, and circus—and also a Christmas-tree, presided over by a real Santa Claus. Amongst the chief attractions engaged for the Hippodrome is Sir Robert Fossett's Circus.

Death of Mr. Len Lennards.

We deeply regret to announce the death of Mr. Len Lennards, which took place at a nursing home in Plymouth on Nov. 29. Since injuries received during his service in the Air Force, Mr. Lennards never fully recovered his health, and in spite of a long sojourn abroad in the early part of this year, his complaint gained serious hold, and he suffered greatly during the final stages of his illness. He was one of the most enterprising and up-to-date of the younger showmen, and was well known in the novelty world. We express our deep sympathy with his widow and young child, who mourn his early death.

NEXT WEEK'S CALLS.

MONDAY, DECEMBER 13, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 3 NOW DUE.

BARNEY ARMSTRONG TOUR.
DERRY EMPIRE.—Harrigan, Nita Jones, and company as booked.
DUBLIN EMPIRE.—Closed for pantomime rehearsals.
EDINBURGH THEATRE ROYAL.—Panto. rehearsals.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Will King.
HAMILTON HIPPODROME (rehearsal, 1).—Leslie Lynn and company in "A Lapse of Memory." Susie Doyle and Girls, Bridson, Smith, and Walker. The Landings, Arthur Haynes, Little Miss Mary, Leonard and Stevens.
IPSWICH HIPPODROME (rehearsal, 2).—Mr. and Mrs. Levy present "The Happy Man."
IPSWICH LYCEUM THEATRE—"The Freedom of the Seas."
NORWICH HIPPODROME (rehearsal, 2).—The Five Nuts, Mlle. Louise, Delaney and Lee, Van Dock, Cis and Eddie Allen, Kelroy and Wynne, Dario and Marie Esme.
NORWICH THEATRE ROYAL—Grand Opera Company.
PAISLEY RINK PALACE (rehearsal, 12).—Five MacLeods, Johnnie Beveridge, Jules Kiato.
PAISLEY THEATRE (rehearsal, 12).—Harry McKelvie's pantomime "Cinderella."
LONDON SYNDICATE HALLS.
(See page 25.)
LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Graham and Cullen, McKays, Barney Raymond, with wily wizards.

RAYMOND Some Sorcerer.

RAYMOND Wonderful Wizard With Wit.

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LIVERPOOL OLYMPIA (rehearsal, 1).—George Calver, Felovis, Romano Bros., Laddie Cht, Percy Hont, Olga Mossell, Morris Harvey and May Bacon, Mlle. Terpsichore.

LONDON HIPPODROME—Closed for rehearsals for "Aladdin" Pantomime.

NEWCASTLE EMPIRE (rehearsal, 1).—Frank E. Franks, Rosie Lloyd, Melody Makers, Fred Kitchen presents The Bewick Twins, Edgar Hudson Quintette, Moss' Empires, Ltd., present Tubby Edlin & Co. in "New Year's Eve."

NEW CROSS EMPIRE (rehearsal, 1).—Jack Merritt, Tom Smart, Boy Ronald, Decima and Eddie McLean, Marie Lloyd, Four Sisters, Martelloni, Harry Ford, Broughton and Creedon.

NEWPORT EMPIRE (rehearsal, 1).—Hayden's Miniature Theatre, Three Neslos, Lole and "Ber," Gordon and Finlay, Will Hay, Jen Latona, Pichel and Scale.

NOTTINGHAM EMPIRE (rehearsal, 1).—Jean & Jacques Royal Barolo Quartette, The Two Rascals, Violet King, Fred Kitchen, Stagpoole and Spier, Adam Tomlinson.

PRESTON EMPIRE (rehearsal, 11).—Frank Curzon and Gerald Du Maurier present "The Choice."

SALFORD PALACE (rehearsal, 11).—Chris Van Bep, Page's Animated Dolls, J. H. Scotland, Ted Waite, Vasco, The Monton-Shaws, "The Monks of St. Bernard."

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Cinderella."

SOUTHERN KING'S THEATRE (rehearsal, 1.30).—McLeod, Arthur Leslie, Violet Gwynne, Montague McKee and La Port, Susie Marney, Malcolm Scott, Josh Clifton presents "On No Man's Land."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Lawrence Wright Ensemble, Horace Jones and Partner, Meteor Trio, Harry Harvey, Magini, Pick and Alf, Harry Stiles.

(Note.—South Shields bars Tynemouth).
STRATFORD EMPIRE (rehearsal, 1).—Eddie Gray, The Squire-Cecil Group, Par-

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NEWCASTLE HIPPODROME (rehearsal, 12).—"The Circus Queen."

PARIS ALHAMBRA—Period commencing Dec. 17, 1920.—The Flemings, The Great Carmo, Three Arzonas, Forzute, Fortuge, Joannid, Doc. Campbell, Four Lemay Girls, E. J. Huxier.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Ristori and Partner, W. V. Robinson, King and Benson, The Quaints, Ritchie, and company as booked.

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Passing Show of 1920."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Gaston, Dorinos, Naval Quartette, M'Lita Dolores, Armstrong and Howarth, Leslie, Stanelli and Edgar, Ivor Vinter, The Buchanans.

SOUTHERN HIPPODROME (rehearsal, 12.30).—Bobbie Thornton, Musical Navvies, Darcy Woolven Trio, Lillian Barnes, Wilson Hallett, Niblo and Doris, Four Clovelly Girls.

MISCELLANEOUS.

ALDERSHOT HIPPODROME—Aetina Rudd, Trevor and Ware, Tameo Kajiyama, Derand and Partner, Rosie Gaston, Crown Argo, The Vi Trio.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Stock Dramatic Company, The Glovers, Clinks and Seeley, The Corvilliers, The Horbury, Edna Payne, S'd Howard, Louie Lester, Mena Madge, Billy De Brock, Douglas, A. R. Deatry, Wee Amy French, Lane and Leslie, Florrie Shaw.

ASTON HIPPODROME (rehearsal, 12).—Scala and Lillian, Leola and Leone, Harry Fields, Francis Gerard.

AYR PAVILION THEATRE (rehearsal, 1).—Mr. Fred Collins' "Cinderella" pantomime.

BATH PALACE—Karno's "Red Hot," Henri Bekker, Evelyn Tyser, Bio., &c.

CANNING TOWN IMPERIAL (rehearsal, 11.30).—The Denneys, Ellis Enrie, Ferguson and Mack, Melford and Dodd, Bob Somerville.

CHELTENHAM COLISEUM—Huntley Wright and Co., Albert Darley, Junr., Three Joybells, Rose and Wold, Jaffa, George Murphy, Nancy Oldfield.

COVENTRY HIPPODROME (rehearsal, 1).—Poluski Bros., Roxy La Rocca, Shirley and Ransome, Osborne Trio, Stone and Bradley.

DUNDEE KING'S THEATRE (rehearsal, 12).—A. D. McFarlane's "Short and Sweet" Co., &c.

GLASGOW PAVILION (rehearsal, 11).—Charles R. Whittle, Fynkie White, Kaba Quartette, Avolos, Daly and Merr, James Edison.

KINGSTON EMPIRE—The Two Cures, Judge's Seal, "Bichette," Will Tyler, The Four Kemptions, Clarke and Ritchie, N. C. Slaughter and Co., The Fug Family, Maggie Carr.

LONDON MUSIC HALL (Shoreditch Empire).—Riley's Wonders, Wal Lisby, The Saldas, Dick Henderson, Jack Williams presents "A Sister to Assist Er," T. C. Eric, Ponny Carson, Megan Bros.

LONDON VICTORIA PALACE—Two Bobs, Coram, Vivian Foster, Sam Barton, Bertram Southwood and Pink Lady, George Turner, Millie Jilison, Beretia Trio.

MANFIELD EMPIRE—Fred Keeton, The Vedras, The Shades, The Panjacks, May Edmond, Les Cyclettes.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Rameses and Co., Wheeler and Wilson, The Glittos, Maxwell Carew, Cara and Violinist, Lylis Bonner.

PENGE EMPIRE (rehearsal, 12).—"Ignorance."

PETERBOROUGH THEATRE ROYAL (rehearsal, 1).—Macdonald and Young's "Nothing But the Truth."

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Nixon Grey, Miles Stavorale Quintette, Four Mackwells, Lolly Elsworth, Leslie Strange, Maurice and Griffiths, Norman and Carrol.

THIS WEEK: OLYMPIA, LIVERPOOL. **NEXT WEEK:** EMPIRE, STRATFORD.

Representative—GEORGE FOSTER. America—WM. MORRIS.

RAYMOND Wonderful Wizard With Wit.

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DOLLIE AND BILLIE

The most wonderful and artistic Juvenile Entertainers in Vaudeville to-day.

RETURN TO TOWN

Next Week at the

CHISWICK EMPIRE

With an

ENTIRE CHANGE OF ACT

Which YOU are cordially invited to see.

All Come, direct to—

W. J. LARGE, en route.

CECIL THE BOYS WHO HAVE GOT JUST WHAT IT TAKES IAN

LAW

Our Big Success, "Tarzan of the Apes." Sung by Hodges Bros. & Jacobsen. (Published by Silberman.)

Address c/o "The Era."

'OH, WHAT A TIME!'

Original Farical Sketch.

By Edward Louis and Another, with

The Popular Comedian

LEONARD ROBSON.

(FIVE PEOPLE)

L. RAYSON, 9, Gt. Ormond St., W.C.1.

TYPEWRITING

Promptly dealt with. Miss HIRST
22, ELDFINDALE ROAD, LONDON, S.W.24.

The Dance Mad Fiddler.
FRANK

WHITMAN.

THE "MODEL" FIDDLE ACT
so many try to copy.

ALHAMBRA, BRADFORD.

Coms.—REEVES AND LAMPART.

KEITH PROWSE & CO.
LTD.,

FOR THE BEST
BANDS, ENTERTAINERS,
VOCALISTS, INSTRUMENTALISTS,
FOR EVERY OCCASION.

Regent 6000. Stalls, Wendo, London.
162, NEW BOND STREET, W.1.

SCENERY CARTAGE

CONTRACTOR.

Phone 2414 BREXTON
NIGHT OR DAY FOR

MOTOR BOX VANS AND LORRIES

Largest Dry Storage
and Garage in London.

HARRY TOLER,
5, Lothian Road,
CAMBERWELL NEW ROAD

MOSS' EMPIRES, LTD.,

have secured the English Debut
of

MLLE. JULIE

CARNOT

The incomparable French Violiniste,
who has set "The Continent" talking
with her GENIUS.

Dec. 13 - GRAND, BIRMINGHAM.

Impressario:—

Mr. CHAS. HAND - - - Liverpool.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

SCREEN ADVERTISING.

A PUBLIC IMPOSITION.

THE great public interest caused by the wonderful Advertising Exhibition, at the White City, has again brought to the fore the question of screen advertising, and several letters on the subject have appeared in the lay Press. In our opinion, the public cinema screen should never, under any circumstances, be utilised for advertising purposes. Its function is to entertain, and any departure from that function is an imposition upon the public who have paid to be entertained, and is, therefore, a source of injury to the exhibitor. We remember, some years ago, the late Mrs. Lewis Waller making a public objection, at a suburban theatre, against the display on the advertisement cloth. Her censure was, in effect, based upon the argument that for an audience to be requested, five minutes before the curtain rose, to try Brown's Celebrated Corn Cure, to drink Smith's Unrivaled Whisky, or to use Robinson's Unfailing Remedy for Obesity, was not only out of place, but was bound to have a more or less disturbing influence upon the minds of the spectators which was not conducive to their best appreciation of the play.

ANNOUNCEMENTS OVERDONE.

It is not as if there were any analogy between advertising on the screen and advertising in a newspaper. The average man purchases a newspaper to read the news, and although the advertisements are there, he need not look at them unless he chooses. In the case of the screen, he has to look at whatever appears on it, and if it should chance to be an advertisement, his only way to avoid seeing it is either to close his eyes, or to direct their gaze at the ceiling, both of which are rather irritating procedures to a man who has paid for a good seat. Of course, the advertising on the screen of the theatre's own coming attractions is quite another matter, although there are cinemas where this is grossly overdone. In the case of a big feature film, due the following week, such an announcement will be welcome. But to advertise the attractions which are coming in two, three, or four weeks' time is putting the patience of the audience to rather a severe test, for no one is going to burden his mind with matters so far ahead, and it's a ton of coal to an acid drop against anyone coming specially equipped with note-book and pencil to take the information down.

There is, of course, a legitimate field for advertising upon the screen, and many smart commercial houses have taken advantage of it. But it is quite outside the scope of the exhibitor, whose patrons pay for entertainment and who rightly expect to get it.

ROUND ABOUT FILMLAND.

Big Fight in Granger-Samuelson Film Play—Racing Scenes in New Broadwest Production—Christmas Film Fare.

Vitagraph. Daring feats of horsemanship made up a big part of "The Purple Riders," the Western serial, in which Joe Ryan stars. The company is now filming interiors at Vitagraph's California studio, but will return to the Mexican border within a few days.

Coastwise shipping is so heavy along the Pacific shores at this season that it was with great difficulty Vitagraph chartered a steamer for a week's cruise for "Diamonds Adrift," the next Earle Williams picture. Scenes in the beautiful harbour of Catalina were first filmed, and the star and his company are now again on the high seas.

"The Pride of the Fancy."

The trade shows for the Granger-Samuelson play, "The Pride of the Fancy," the picture version of George Edgar's novel of the same name, have been definitely fixed for Dec. 14, at the West-End Cinema, at 11.15, and Dec. 15 at the Scala, Birmingham, at 11 o'clock. Tom Reynolds takes the part of a showman of the old type, whilst Daisy Burrell is ideally placed as his daughter. There is a big fight in the play between Rex Davis and Kid Gordon.

A Midnight Supper Party.

B. E. Dostal-Fratt took the chair at a midnight supper party to celebrate the completion of a photoplay of "The Skin Game." The late hour was necessitated by the fact that the company who had made the Granger photo-play had, the same evening, acted the stage version of the play at the St. Martin's Theatre. In thanking the company for the interest and help they had displayed in the production of "The Skin Game," and the artistic response they had given to his every suggestion, Mr. Dostal-Fratt said there was one thing "The Skin Game" had taught him, and that was the helpful power of suggestion of a good title. "The Skin Game," like its worthy counterpart upon the stage, had been one long fight, but they had, thanks to the spirit and determination of all concerned, come out successfully with whole skins, and might he add, radiant faces.

"The Scallywag."

Among the films that are nearing completion is "The Scallywag," by Grant Allen. For this film arrangements are being made to take some scenes on an outward-bound South American boat, and to travel as far as Cherbourg (France) to get the necessary background. En route the villain (Lionel Solomons, played by Eric Albury) throws himself overboard after escaping from the police, who come out in a boat from the French coast to arrest him. Madame Duquette, who plays the part of the French adventuress, Madame Carolo, is also on board. On completion, this film will be trade shown and handled by Butcher's Film Service.

"Movie Chats."

Obas. Urban's "Movie Chats" will be seen regularly henceforth at the Rivoli and Rialto, New York's biggest picture theatres. They are handled in this country by Butcher's Film Service, Ltd., and are now being screened at most of the principal West-End theatres.

Picture Theatre.

Meeting of the directors of the Picture Theatre (Kingsway), Ltd., by Sir Oswald Stoll, it was announced a final dividend on

the Ordinary shares for the second half of the year ended Nov. 3, 1920, at the rate of 25 per cent. per annum (making 20 per cent. for the year); to write off the whole of the preliminary expenses—£25,000, and to carry forward £23,047 14s. 6d. to next year subject to Excess Profits Duty, Corporation Profits Tax, Income Tax on final dividend, and managing director's remuneration.

"A Rank Outsider." Released.

The new Broadwest racing film, "A Rank Outsider," which was privately shown to members of the film trade recently, will be released on Dec. 9. The film contains all the necessary thrills to make it a first-class racing production. There are three big races. The first one shows how the "crook" jockey pulls his horse; in the second, the villain secures the disqualification of the winner after he has passed the post; and in the third, "Mystery," the horse without a history, wins by lengths. The spectator is not only shown the racing on the course, but is taken "behind the scenes." Cameron Carr plays the leading part, and John Gliddon, Gwyn Stratford, Joe Plant, and Lewis Dayton are other important members of the cast.

Christmas Film Fare.

Several of the latest Hepworth productions will be showing all over the country at Christmas. "All's Baited," that fine screen comedy, will still be supplying a goodly portion of the "good cheer"; then there are "The Forest on the Hill" (the Cecil M. Hepworth production of Eden Phillpotts' novel); Henry Edwards' screen version of "The Amazing Quest of Mr. Ernest Bliss" (by E. Phillips Oppenheim); another Henry Edwards' film, "A Temporary Vagabond" (by Stuart Woodley); and "Anna the Adventuress," an exciting and clever production (with some amazing double photography), made by Cecil M. Hepworth from the novel by E. Phillips Oppenheim, and presenting Alma Taylor in the dual rôle of Anna and Anna—the twin sisters.

CINEMAS IN SWIMMING BATHS.

Efforts are being made to secure the use of baths during winter months for cinema purposes. The Shoreditch Borough Council is in communication with other London authorities on the question of their powers with regard to public baths, in view of the decision given in 1915 in the case of the Attorney-General v. Shoreditch Borough Council, which decision prevented that Council from letting its swimming baths for the winter months for the purpose of cinematograph entertainments.

The Shoreditch Council is of the opinion that the present restrictions on the letting of swimming baths should be removed, and that so much of Section 5 of the Baths and Washhouses Act, 1878, as limits the closing of public baths for a period of five months, and Section 2 (b) of the Baths and Washhouses Act, 1896, should be repealed, and asking the authorities whether they would support it in securing such amendments of the law.

Southwark Public Health Committee, which has considered the matter, recommends that the Borough Council concur with Shoreditch that it is desirable to amend the Baths and Washhouses Acts so as to authorise local authorities to let public baths in the manner proposed.

Grangers ask all their friends to make a note of their new phone number at Stoke-on-Trent, which is Central 658.

FORTHCOMING TRADE SHOWS.

LONDON.

Me and Captain Kidd (General), Piccadilly Cine. T., 11.15, Dec. 8.
Officer 666 (Goldwyn), New Gallery, 11, Dec. 8.
The Woman of Lies (Hayward), Shaftesbury Pav., 11.15, Dec. 8.
Miss Brown's Schooldays (Amber), Shaftesbury Pav., 11.30, Dec. 9.
Warayana (Gaumont), West End, 11, Dec. 10.

BIRMINGHAM.

Cupid the Cowpuncher (Goldwyn), Scala, 11, Dec. 8.
Silk Husbands and Calico Wives (Gaumont), Futurist, 11, Dec. 8.
Debt of Hate (L.F.T.), Scala, 11, Dec. 9.
Branded Woman (I.F.D. Co.), Futurist, 3.30, Dec. 12.
Mrs. Erickson's Reputation (Hepworth), Futurist, 11, Dec. 10.

BELFAST.

Mermaid Comedies (Gaumont), Panopticon, 11, Dec. 9.
Judgment of the Deep (Gaumont), Own Theatre, 11, Dec. 10.

BRISTOL.

Firebrand Trevison (Fox), Palace, Baldwin Street, 11.15, Dec. 8.
Mermaid Comedies (Gaumont), Cinema House, 11.30, Dec. 8.
The Temptress (Butcher), Castle Cinema, 11, Dec. 9.
Judgment of the Deep (Gaumont), Cinema House, 11.30, Dec. 10.

CARDIFF.

Branded Woman (I.F.D. Co.), Cinema Ex., 12, Dec. 8.
Mrs. Erickson's Reputation (Hepworth), Cinema Ex., 12, Dec. 8.
The Sentimental Bloke (Gaumont), Own Theatre, 11 and 2.30, Dec. 8.
Judgment of the Deep (Gaumont), Cinema Ex., 2.30, Dec. 8.
The Shuttle of Love (Philips), Cinema Ex., 2.30, Dec. 8.
Trent's Last Case (Walturdaw), Cinema Ex., 10.45, Dec. 9.
Broadway Bubble (Vitagraph), Cinema Ex., 2.30, Dec. 9.
The Atom (West. Imp.), Own Theatre, 2.30, Dec. 9 and 10.
Mermaid Comedies (Gaumont), Cinema Ex., 11.30 and 3.30, Dec. 10.

DUBLIN.

Judgment of the Deep (Gaumont), Own Theatre, 11.30, Dec. 8.
Shadow Between (Granger), Sackville Street P.H., 11.15, Dec. 8.
Three Men in a Boat (Aiken), Carlton, 11, Dec. 9.

GLASGOW.

Sentimental Bloke (Gaumont), Own Theatre, 11 and 2.30, Dec. 8.
50 Miles with the Prince of Wales (F.B.O.), Salon, 11, Dec. 8.
Held by the Enemy (F.-Lasky), Cinema House, 11, Dec. 8.
The Moon Riders (F.B.O.), Salon, 11, Dec. 9.
Bandit and Preacher (West. Imp.), New Savoy, 11, Dec. 9.

LEEDS.

So Long, Letty (Jury), Cinema Ex., 2.30, Dec. 8.
Dead Men Tell No Tales (Vitagraph), Cinema Ex., 11.40, Dec. 8.
The Penalty (Goldwyn), Cinema Ex., 10.30, Dec. 8.
Rose of Nome (Fox), Cinema Ex., 3.30, Dec. 9.
Silk Husbands and Calico Wives (Gaumont), Cinema Ex., 2.30, Dec. 9.
The Great Day (F.-Lasky), Cinema Ex., 10.45, Dec. 9.
Branded Woman (I.F.D. Co.), Cinema Ex., 2.30, Dec. 10.

LIVERPOOL.

Clothes (Jury), Cinema Ex., 2.30, Dec. 8.
For the Soul of Rafael (Gaumont), Scala, 11, Dec. 8.
For the Soul of Rafael (Gaumont), Own Theatre, 2.30, Dec. 8.
The Vanishing Dagger (F.B.O.), Cinema Ex., 11.30, Dec. 8.
By Berwen Banks (Butcher), City P.H., 11, Dec. 8.
Dead Men Tell No Tales (Vitagraph), Scala, 11, Dec. 9.
Officer 666 (Goldwyn), Cinema Ex., 11 and 3.30, Dec. 9.
Branded Woman (I.F.D. Co.), City P.H., 11, Dec. 14.
Double-Dyed Deceiver (Goldwyn), Cinema Ex., 11 and 3.30, Dec. 10.

MANCHESTER.

Hearse and Trumpe (Jury), Cinema Ex., 2.30, Dec. 8.
The Girl in the Web (Pathé), Own Theatre, 11 and 2.30, Dec. 8.
The Great Art Heist (F.B.O.), Peter Street P.H., 11.30, Dec. 8.
The Girl in the Web (Pathé), Own Theatre, 11 and 2.30, Dec. 9.
Mrs. Erickson's Reputation (Hepworth), Peter Street P.H., 11, Dec. 9.
Drag Harlan (Fox), Deansgate P.H., 11, Dec. 9.
The Vanishing Dagger (F.B.O.), Cinema Ex., 2.30, Dec. 9.
The Atom (West. Imp.), Own Theatre, 2.30, Dec. 14.
And Get It (I.F.D. Co.), Own Theatre, 11.30, Dec. 15.
Double-Dyed Deceiver (Goldwyn), Own Theatre, 11 and 3.30, Dec. 9.
The Honey Pot (Granger), Peter Street P.H., 11, Dec. 10.

NEWCASTLE.

Mrs. Erickson's Reputation (Hepworth), Stoll's Super Cinema, 11, Dec. 8.
Captivating Mary Castairs (High Level), New Pavilion, 11, Dec. 9.
Great London Mystery (High Level), New Pavilion, 1, Dec. 9.
Law Divine (Butcher), Stoll Super Theatre, 11.15, Dec. 9.
Officer 666 (Goldwyn), New Pavilion, 11, Dec. 13.
Love's Law (Walker's), New Pavilion, 1.15, Dec. 14.
Peaceful Valley (I.F.D. Co.), Own Theatre, 11, Dec. 14.

NOTTINGHAM.

The Restless Sex (F.-Lasky), New Empress, 11, Dec. 8.

SHEFFIELD.

The Vortex (West. Imp.), Clayton's, 11 and 2.30, Dec. 8.
Bride 15 (Fox), Electric Palace, 11, Dec. 8.
Silk Husbands and Calico Wives (Gaumont), Tivoli, 11, Dec. 8.
Peaceful Valley (I.F.D. Co.), Tivoli, 12, Dec. 9.
Double-Dyed Deceiver (Goldwyn), Picture House, 11, Dec. 8.

"The Headmaster."

"The Headmaster," by Wilfred Coleby and Edward Knoblock, an Astra film, in which Mr. Cyril Maude will be seen, supported by Marie Illington, Ann Trevor, Louie Frear, Margot Drake, Miles Malleon, Lionelle Howard, Will Corrie, will be trade shown in January. It is produced by Kenelm Foss.

"THE BRANDED WOMAN."

"THE SINS OF THE FATHERS"—First National Production Norma Talmadge
Type Drama
Length Five Parts
Distributors Film Distributing Co., Ltd.

"The Branded Woman" is an intensely interesting story of the agony of mind suffered by Ruth Whitlock as the result of being the daughter of a disreputable woman. Ruth had been brought up, on the death of her father, when she was an infant, in ignorance of her mother's mode of living; but just as she was about to leave school this woman makes an unwelcome appearance, and claims her daughter. Ruth's grandfather, however, packs the girl off to Paris, and she is later wooed and wed by a young British diplomat, Douglas Courtney. The two young people are happy until the advent of Ruth's mother's old paramour-out for blackmail. The young wife's innocent deception is soon discovered by her husband, who puts the worst possible construction on her conduct, and in his anger declines to have any further dealings with her, despite her agonising entreaties. It is only when Ruth leaves his house that his better nature prevails, and an unavailing search for the missing woman is made. After many months Ruth is found in the safe keeping of her old grandfather—a poignant reconciliation scene, finely acted, bringing the story to a conclusion. The acting of all the principals was excellent, special mention being due to Miss Talmadge as Ruth, and Mr. George Fawcett as the kindly old grandfather. (See our Film Markings.)

"HELD BY THE ENEMY."

ARRESTING STORY OF THE CIVIL WAR.

Production Famous-Lasky
Type Drama
Star All Star Cast
Length Five Reels
Distributors Famous-Lasky

"Held by the Enemy" is a strong arresting photo-play dealing with the American Civil War. From among the excellent cast such well-known names as Jack Holt and Agnes Ayers stand out, the latter being cast as the dainty crinolined heroine, the former as her upright young soldier lover. When a famous Southern town eventually falls under the strength of the victorious Northern Armies, a young war widow loses her heart to a handsome young Colonel belonging to the side responsible for her husband's death. On the night she is expecting her lover her husband makes a dramatic reappearance. Arrested as a spy, he is sentenced to death, and although the Colonel does his utmost to gain a reprieve, his efforts are of no avail. To enable him to escape a rumour is spread around that his prisoner has died, and that his body will be removed to his birthplace. The hospital doctor agrees to keep silent at a price; but on an examination being insisted upon, the man is found to be really dead. (See our Film Markings.)

"A DOUBLE-DYED DECEIVER."

CASE OF IMPERSONATION.
Production Goldwyn
Star Jack Pickford
Type Drama
Length Five Parts
Distributors Famous-Lasky

The double-dyed deceiver of the title is a pleasant-looking young ruffian who, at the instigation of a treacherous State official, impersonates the son of an elderly couple, who, 11 years before, as a child, had mysteriously disappeared, leaving his mother almost heart-broken. The ultimate object is robbery. But this is another case of a plan "going all agley," as the supposed prodigal son is received with such a wealth of affection by the over-joyed parents that his heart is softened, and at the last moment he shrinks from the wicked plan outlined. Not only so, but he determines to continue the deception, and from unselfish motives continues to keep in blissful ignorance the dear old lady and gentleman who look upon him as their loved son. An additional interest lies in the fact that a charming young girl, who is aware of this deception, nevertheless, falls genuinely in love with the young scapegrace, who henceforth determines to live an honourable and useful life. Jack Pickford, in the principal rôle, is excellent, and the support all round is equally good. (See our Film Markings.)

"LOVE, HONOUR AND OBEY."

TRAGEDY OF A LOVELESS MARRIAGE.

Production Metro
Type Drama
Star All Star Cast
Length Four Reels
Distributors Famous-Lasky

Adapted from the novel, "The Tyranny of Weakness," this production is well acted. Conscience Williams, the pretty daughter of a puritanical father, falls in love with Stuart Emmett, the young author of "Impulse of Freedom," a book containing some radical sex theories. William Williams disapproves of this work so much that he forbids his daughter further intercourse with Stuart. Eben Tollman, a supposedly god-fearing man, but in reality a hypocrite, successfully plots to part the lovers, and Stuart returns to town. Here, by rescuing a badly treated wife from her brute of a husband, he is concerned in a divorce case, and Conscience, broken-hearted, agrees to marry Eben. On her wedding day she discovers her husband's real nature, and also the truth about his despicable plot. She refuses to live with him, and phones Stuart. The latter is quickly on the scene, and in the fight which ensues Eben is drowned in a pond. The concluding scene comes as a great surprise, for it throws a new light on the entire story. (See our Film Markings.)

"THE SENTIMENTAL BLOKE."

A FINE AUSTRALIAN FILM.

Production Southern Cross
Type Comedy-Drama
Stars Arthur Tauchert and Lottie Lyell
Length Six Reels
Distributors Gaumont

"The Sentimental Bloke," shown for the second time at the Alhambra last Friday, again received a very hearty reception, a packed house appreciating to the full the delicate charm, simplicity, and truth of this first Australian screen classic. We again laughed heartily at the "Bloke's" visit to the show, his description of "the drama" written by Shakespeare years ago, and his excitement over the duel scene from "Romeo and Juliet." The wedding breakfast is another unforgettable incident. Reference must also again be made to the beautiful closing scene, and the production altogether is a most delightful and attractive one.

"THE LOVE TANGLE."

MERRY AND EXCITING FARCE.

Production Selznick
Type Comedy
Star Owen Moore
Length Five Reels
Distributors Walturdaw

"The Love Tangle" is a photo-play farce of many laughs. Owen Moore, the star, has a most humorous character in Melville G. Carruthers, a young man possessing more sense than sense. Neil Craig, an old favourite, supports admirably, and the photography and settings are excellent. Melville G. Carruthers loses himself in the hapless choice of a first love. The lady of his choice, Grace Adams, spoils the forthcoming proposal by flirting with another admirer, and Melville repairs to a nearby cabaret to drown his sorrows in the usual way. A fight takes place, and Melville is taken home by Connelly, a rough, but good-hearted East-End. Melville's many attempts to commit suicide induces the family doctor to think out a plan to divert his thoughts from the subject. So Melville finds himself the recipient of numerous scenes threatening his life, and is so busy evading death that he has no time left to look for it. Finally, after much excitement, Grace is united to her lover. (See our Film Markings.)

"DRAG HARLAN."

RANCH OWNER MURDERS OLD FRIEND FOR SAKE OF GOLD.

Production William Fox
Type Drama
Star William Farnum
Length Five Reels
Distributors Famous-Lasky

A Western drama on conventional lines, "Drag Harlan" is notable for the good acting and strong personality of William Farnum. Drag Harlan, a notorious outlaw, leads the last words of an old ranch owner, who has received his death wound from an unknown assassin. Drag is given a map depicting where newly-discovered gold is to be found on the ranch, and is also asked to protect Rose, the daughter. Drag falls in love with the girl, and insists on managing the ranch. This is much against the wishes of an old friend and neighbouring ranch owner, and the latter orders Drag to leave immediately. Proof is later forthcoming that this neighbour was her father's murderer, and Rose enlists Drag's aid. The latter is not slow in dealing out a just revenge, and the conclusion of the film brings a promise of happiness for the lovers.

"THE SACK OF ROME."

A FINE SPECTACULAR DRAMA.

Production Sig. Guazzonis
Type Drama
Production Guazzonis
Distributors Phillips

"The Sack of Rome," which was recently shown, has now been considerably improved, and is thus much improved. It is a well-constructed spectacular drama, possessing many wonderful crowd scenes, and the photography is flawless. The story is full of action and interesting throughout, and the acting leaves nothing to be desired. The finale comprises one of the most wonderful processions yet screened, the triumphant return to the Holy City in full papal state of Pope Clement VII. (See our Film Markings.)

"SOMETHING TO THINK ABOUT."

MORAL UNWORTHINESS RESULTS IN UNHAPPINESS.

Production Paramount
Star Gloria Swanson
Type Drama
Length 7,000 feet
Distributors Famous-Lasky

Some fine photography and clever acting are features of this film, shown to a trade audience at the New Gallery Kipona on Wednesday. Ruth Anderson, the daughter of a blacksmith, becomes engaged to David Markeley, a rich cripple, out of gratitude. The girl falls in love with Jim Dirk, who endeavours to persuade Ruth to explain matters to David, and her want of courage to do this is the cause of much subsequent unhappiness. Jim and Ruth elope, and after a brief married life Jim is drowned in a tunnel excavation. Ruth returns home to find her father had been blinded at the forge, his rage at her departure having made him careless. She is again befriended by David, whom she now loves, but he is distant to her. Ruth's little son brings about a reconciliation between Ruth and her father, and later the pride of David breaks down; the blind David is enabled to walk. Gloria Swanson gives a fine interpretation to the character of Ruth; and the parts of Jim Dirk and the Blacksmith are cleverly handled by Monte Blue and Theodore Roberts respectively. The country fair scene, with its large crowds, is finely managed, and the

scene depicting the death of Dirk in the subway, with the water rushing through the excavation, is a very fine one. (See our Film Markings.)

ANIMALS IN THE WAR.

Under the title of "Our Animals and How They Help Us," Mrs. E. Hatheway Turnbull delivered a lecture at the "Poly" Cinema on Wednesday, illustrated by films and photographs. This American lady gave an extremely interesting account of how the horses, mules, camels, elephants, dogs, etc., were employed in the war, and also of how and where the photographs shown were taken. All sorts of horses were commandeered, many of them fine thoroughbred hunters that were taken from comfortable stables to encounter, first of all, the discomforts of Salisbury Plain, and then all the terrors and risks of warfare in its modern form. The picture of a thoroughbred, known as "Chatham," was shown in company with Miss Elsie Janis, who was seen to mount the animal and give a neat exhibition of her skill as a horsewoman.

The audience was shown the way in which an operation was performed upon a wounded horse—how a bullet was deftly extricated from the animal's body, and so enabled in a short time to resume its war work. In the old days of warfare the horse would have been slaughtered. In the late war it is calculated that horses' lives to the value of £250,000 were saved by surgery. In various ways, too, did the dogs of many breeds render the most valuable help during the war. They were the bearers of important messages, and did duty as carriers of food for the troops. They were trained to distinguish a German and to attack him when found. An interesting movie picture showed how one of these intelligent dogs captured a German scout who was concealed in a wood. On the screen was thrown the picture of a pretty little white dog, to which was given the name of Jane la Bassee, that, with the exception of a cat, was the only living thing discovered in Festubert when the British entered the devastated town. These interesting pictures will be shown to the general public at the "Poly" Cinema on and from the 13th inst.

CINEMATOGRAF EXHIBITORS' ASSOCIATION.

SHEFFIELD BRANCH.

At the meeting of the Sheffield branch of the Cinematograph Association, the chairman, Mr. W. T. Gent, reported further on the Standard Contract, emphasising the fact that if exhibitors make any alterations in the contract by introducing new claims, they would do so at their own risk. The council were prepared to defend an action on the original contract, but would take no responsibility if alterations or additions were made.

Managers' Section.

The question of an organisation for cinema managers was mentioned, the chairman reporting that at the last meeting of the General Council it had been decided to inaugurate a managers' section of the C.R.A., and that managers would have a right to nominate a member to sit on the council. E. T. Woolfen said the decision was wise one, for whilst they did not wish to deny their managers the advantages of unity, it was not wise that they should be associated with the same organisation as those over whom they had to maintain control.

Advance Booking Problem.

The chairman said the General Council had dealt at length with the percentage, which apparently found quite a little favour in other parts of the country as it did in Sheffield. Block booking had also received consideration, and there had been an attempt to find a solution of the advance booking problem. The latter, instead of becoming better, was getting worse every day. In order to secure a film he particularly wanted, he had been compelled the previous day to accept a date in August, 1922. That meant nearly two years ahead, which was far too long, and, sooner or later, something drastic would have to be done to bring about a change. Several instances were cited of films being booked still further ahead, opinion being strongly expressed that big effort should be made to solve the problem.

Hawking of Films.

A letter from headquarters asked that specific cases in which the hawking of films could be proved, should, in future, be reported at once, giving particulars. The chairman said that they had proof it had been done in Sheffield in the past. In future they must be honest to themselves and each other, and report any effort to obtain a higher price, by showing a contract already entered into by another exhibitor. He did not anticipate so much trouble as in the past, but the only way to put an end to the trouble was to report every case in which they had proof that it was being done. Local instances, which had occurred in the past, were given, and it was decided that members should report any recurrence immediately.

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"THE ERA" FILM SECTION

PORTSMOUTH PROPRIETOR AND THE A.M.U.

CONCILIATION BOARD MEETING.

During the last fortnight or three weeks Portsmouth trades unionists have been in dispute with Mr. H. J. Cook, the proprietor of the Shaftesbury Picture Hall, because of his declining to recognise trades unionism in any way amongst the staff and chiefly with respect to the musicians in his orchestra. On the complaint of the local branch of the A.M.U., the Trades and Labour Council, which is the executive body of the trades union movement in the town, took up the quarrel, and a fortnight ago opened war against the hall by declaring a general boycott. The house was picketed and pilled, sandwich men paraded the principal streets setting out the offences of the proprietor, and queues were visited and addressed, but all with apparently little effect; the houses were, if anything, larger than usual. The members of the A.M.U. called upon the Cinematograph Exhibitors' Association to intervene, but nothing having been done to meet with their approval, it was resolved to call a meeting of the Conciliation Board, which had been set up between the A.M.U. and the C.E.A., that either a modus vivendi might be arranged, or else the arrangement between the two bodies should be brought to a termination. A meeting of the Conciliation Board was accordingly called for Saturday morning, when the representatives of the A.M.U. mustered in full force, but only two or three of the representatives of the C.E.A. put in an appearance.

A. J. Rutter (secretary of the Board) explained that that meeting had been called at short notice because the A.M.U. section required to know the position of the C.E.A. section with regard to Mr. Cook, of the Shaftesbury, and also to consider a resolution by the Trades Council, the E.T.U., the N.A.T.E., and the A.M.U. forthwith to break the agreement under which the Conciliation Board had been established. He had already explained to Mr. Robertson, their District Organizer, the exhibitors held a meeting on the previous day. It must be obvious to all that the members of the C.E.A. must be bound by the rules of their Association, and those rules gave local branches no power to expel any member, or to accept his resignation when offered that alone was the prerogative of the General Council. Mr. Cook first offered his resignation, but the branch would not accept it; as the dispute progressed he was asked to renew his offer, but he declined to do so, and on the previous day a special meeting of the Branch was held to consider the whole position. After the situation had been discussed in detail for some hours, it was agreed that in accordance with the rules therein made and providing for apparently such a situation, the whole matter should be reported to the General Council, that they should be asked to deal with it, and that the Branch should abide the result. That, he contended, was all they could do. Nothing more could be expected of them, and that having been done, it was now for the A.M.U. to take whatever steps they chose to effect their purpose. The matter now was out of their hands. It rested with the General Council of the C.E.A. in London, Mr. Cook having been suspended from his membership of the local Branch, and from his office of vice-chairman for the time being. The matter would come on for decision at a meeting to be held early in January.

Mr. Robertson regretted that some such action on the part of the C.E.A. had not been taken earlier; it would have cleared the air and removed a certain amount of suspicion there had been as to the true attitude of the C.E.A. He contended that the C.E.A. ought earlier to have taken more energetic action to bring the matter to a head, than it would not have been necessary for the A.M.U. to have made any threat of direct drastic action. As parties to the Conciliation Board they did not want to terminate the agreement under which it had been set up, and the threat had been used more as a means to bring to an end an awkward and anomalous position, and to this extent it had been successful in that it had elicited a clear, definite, and exact statement of what exactly was the position of the C.E.A. They had it now that the local branch of the C.E.A. was quite in accord with them as to Mr. Cook's position. Mr. Cook, as he had always done, took up the attitude that he could employ just who he pleased about his theatre without regard to their rights and liberty to belong to what trade organisation they pleased, or whether they would belong to any or none. In that he was wrong, that was an exploded idea, a thing altogether behind the times, and the trades unions were very jealous to preserve the liberty of the workman to join whatever trades union he preferred. They had entered this struggle with the determination to end this doubt once for all, and in support of this principle the trades unions concerned were prepared to bring to a standstill all the places of entertainment in the town, wherever organised musicians were employed. That was their deliberate resolve, and all preparations were complete to that end, should the Trades Council not be satisfied with the report as to the result of that meeting. So far as the action of the local branch of the C.E.A. was concerned, he was glad to think it had cleared the ground so far as Portsmouth was concerned, and the struggle was no longer a struggle as between the Portsmouth Branch of the C.E.A. and the Portsmouth Branch of the A.M.U., but had become a national struggle for a general principle, and would be made the ground of demands upon all places of entertainment wherever situated, and of what ever kind, as they intended once for all to settle this recognition question as affecting the whole entertainment world.

Mr. Rutter claimed that the local branch had done all it could; it had gone to the extreme limit of its powers, and could do no more.

Mr. Robertson expressed himself satisfied with what had been done, but thought it might have been done earlier. He formally moved a resolution to that effect, and this was carried.

"LITTLE ANGEL"

FEATURING OLIVER CHILDE

Production Luitz-Morat-Rognier
Type Comedy
Star Little Regine Dumien
Length Five Reels
This is a charming little comedy, the settings being delightfully fresh and beautifully pictured, and it is one which will appeal to young and old alike. A little girl, seeing her father and mother are drifting apart, determines to avert the disaster which is looming ahead. The father plans to elope with his wife's friend. The pure learns of this, and follows in a car, with a basket fixed up behind. Unbeknown to him, the girl has concealed herself inside, and on its arrival at the chalet, creeps out. The incidents which ensue are very amusing, and there is also a strong undercurrent of drama, but finally husband and wife are reconciled. The little girl is very cleverly played by Regine Dumien, and excellent support is forthcoming from the other members of the cast. The old sure is an especially lovable and well-played character, the motor car incidents being capital enacts.

(See out Film Markings.)

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MUSICAL SUGGESTIONS

FOR NEXT WEEK'S RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to see for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestions as possible.

This week's instalment supplies the music most suitable for the following films:-

"HUCKLEBERRY FINN."					"LOST MONEY."				
Five Reels.					Distributors: Fox Film.				
Released December 12.					Released December 13.				
Change Cues.	Style.	Nature of Number.	Min.		Change Cues.	Style.	Nature of Number.	Min.	
Opening ..	Romance	Allg. Mod.	24		It is a far cry ..	Intermezzo	African light	24	
The Widow Doug-		Slo. Flo. 6/8	24		Her father's cry ..	Intermezzo	Indian style	24	
las ..		Slo. Flo. 6/8	24		The prosperity of ..	Romance	Slo. Ex. Slo.	24	
Visitation of Pir-	Overture	Slo. Flo.	3		The prospect is hope-				
ates ..		Slo. Flo.	3		less ..				
Don't you want to ..	Romance	Slo. Flo.	13		When men go inside ..		Slo. Flo. Mel.	13	
Miss Watson in ..	Intermezzo	Allegretto	2/4		As the months pass ..	Overture	Slo. Dram.	13	
terrupts dance ..		Lit.	1		Lanyon is never com-	Romance	Dram. Ex.	13	
Next morning ..		Allegretto	1		ing back ..		Flo. Mel.	13	
having split ..	Romance	Slo. Flo.	13		After the first break-	Valse		13	
That night, Miss ..		Slo. Flo.	13		down ..				
Watson's ..									
"Huck enters bed-		Dram. Ex.	34						
room ..									
A "loving parent" ..		Dram. Ex.	24						
"Barky dancing ..		Alleg. Hor.	24						
Pap was right, Mys-		Ny. Myst.	14						
terious ..									
There was ..									
It was an awful ..	Romance	Slo. Flo.	84						
escape ..		Slo. Flo.	11						
The village is over-	Overture	Allg. Agitato	24						
stirred ..									
The "dead un" ..	Romance	Mod. Flo.	4						
Looking for news ..		Mod. Flo.	44						
Get up and hump ..	Hurry	Alleg. Flo.	24						
yourself ..									
It is the following ..	Romance	Slo. Flo. Mel.	24						
day ..									
Everything goes ..		Mod. Flo.	3						
smoothly ..									
So, comedy is one ..	Step	Bri. ..	3						
decided up ..									
The third night ..	Mysterious	Allg. Agit.	11						
They can turn it ..	Intermezzo	Mod. Flo.	13						
into ..									
Alas, our poor ..	Romance	Slo. Flo.	24						
brother ..									
He's left all his ..	Alleg.		84						
property ..									
I don't think we ..	Mysterious	Slo. ..	13						
The day after the ..	Song	Swanee river	11						
funeral ..									
I'm going to tell ..	Romance	Slo. Flo.	2						
you ..									
Next day is ..		Slo. Flo.	2						
By the Jingo, Inter-	Intermezzo	Slo. solid	2						
mezzo ..									
For days and days ..	Romance	Mod. Slo. Ex.	34						
"Dogs run out to ..	Intermezzo	Bri. Flo.	3						
meet Huck ..									
On the road to ..		Allegro solid	34						
Pikeville ..									
Travelling by rail ..		Bri. Flo.	24						
The "best author" ..	Romance	Mod. Flo.	14						
lies are ..									
Darkey jumps up ..	Intermezzo	Slo. Flo. Mel.	14						
You go out to the ..	Mysterious	Slo. ..	14						
"Farmers running ..	Hurry	Ex. Alleg.	1						
to cabin ..									
They manage to ..	Romance	Mod. Flo.	3						
close ..									
The next day finds ..		Slo. Flo. 6/8	24						
Tom ..									

* Action. Best titles.

"TOO MUCH JOHNSON."

Four Reels.
Distributors: Famous Lasky-Paramount Film.
Released December 16.

Change Cues.	Style.	Nature of Number.	Min.
Opening ..	Romance	Slo. Flo. 6/8	54
The Corinthian ..	Intermezzo	Lit. Flo.	34
Yacht Club ..		Mod.	
"When Washburn's ..		Lit. Flo. 2/4	44
wife seen ..			
"I can while ..	Overture	Lit. Alleg.	14
Randy's message ..			
Every evening ..	Intermezzo	Slo. Flo.	3
during the ..			
So, for the rest of ..	Romance	Int. Dram.	24
But two handed ..	Dramatic	Alleg. Agit.	14
explaining ..			
For some time ..	Intermezzo	Lit. Pastoral	2
Randy ..			
"Religion seen ..	Romance	Mod. Flo.	3
"Dathis seen get ..	Mysterious	Slo. Hvy.	3
ting out of ..			
All aboard for ..	Romance	Bri. Mod.	14
Mexico ..			
Sandy Faddish, Morris ..		Bri. Alleg.	34
Leonora's ..			
Lead me to the ..	Romance	Mod. Flo.	24
"Letter seen ..		Slo. Slo. Ex.	34
With the steamer ..	Overture	Alleg. Agit.	14
due ..			
"Washburn seen ..	Romance	Slo. Hvy. Ser.	1
talking to ..			
"When Johnson ..	Hurry	Alleg. Lit.	14
seen ..			
Randy was first ..	Romance	Mod. Flo.	4
past ..			
Me catch senior ..	Dramatic	Slo. Hvy.	14
Johnson ..			
Go to meet you ..	Romance	Slo. Slo. Dram.	24
I presume this is ..	Intermezzo	Slo. Slo. Hvy.	2
I wouldn't kiss ..	Romance	Slo. Ser. Flo.	14
your ..			
Don't touch me or ..	Dramatic	Alleg.	34
Are you still ready ..	Gavotte	Dainty	24
to ..			
Why, you just ..	Tarantella	Alleg. Mod.	24
signed a ..			
You talk that it ..	One Step	Bri. ..	1
Sold-out mother ..	Intermezz	Mod. Bri.	1
in-law ..			

* Action. Best titles.

"Two Little Urchins."
The new Gaumont French serial, "Two Little Urchins," to be trade shown, is, we hear, beautifully produced. There are many exciting incidents and plenty of suspense, but stunts of the ordinary type have no place in this film. Practically the same cast as that featured in "Barabas" is featured in this new serial, the only difference being the addition of Tiny Tim and Sandra Milowanoff, the latter a clever little Russian girl who, as the elder of the two orphans, holds the centre of the stage throughout the piece. "Two Little Urchins" will be in twelve episodes, and will be released to follow "The Hawk Trail," the first episode being due for public exhibition on June 6, 1922.

as a whole. He considers also that rehearsal tends to stultify, and that the director, who has the complete production in mind, should impose his own conception of a particular incident, scene, and character on the actor at the last possible moment before actual "shooting."

There is much to be said in favour of this view, more especially when the players have worked only for the screen. There is, however, the actor's point of view, and in the case of stage-players this is particularly interesting, because it emphasises the technical differences between stage and screen production.

In the case of an ordinary theatrical performance the cast have usually heard a reading of the whole play; they have their script and can study their parts for some time before the first rehearsal. At many subsequent rehearsals the producer (often in association with the author) moulds the production into what ultimately he wishes them to be, and in consequence the whole dramatic fabric begins to assume a homogeneity and vitality of its own as an interpretation of the author's original intentions.

The experienced stage-player who comes fresh to screen-work often complains that he is given no conception of the character he has to impersonate, the scene in which he is to take part, or even the story of the drama, until the moment when—perhaps after one preliminary and rapid "run through" with the director, the film is actually taken.

To such, the ideal course of procedure would be much like that of an ordinary stage production. There would be a reading of the scenario to the assembled cast; each would have a copy and familiarise himself with the characters and scenes he is to enact; and there should be one or two rehearsals of the play as a whole before a single foot of film were shot.

Eleventh-Hour Work.

Few actors, however, who hold this view seem to consider whether it is really possible, or to realise the essential, technical difference between stage and screen production. Under present conditions, practically all screen work is eleventh-hour work. Scenes are designed or "location" selected as required by the exigencies of the scenario. Only those players engaged in particular scenes ever meet; there can be no "corporate spirit" nor working together towards a climax. The whole cast are merely like so much clay to be moulded at need by the director. The entire cost of production is so serious, too, that time becomes a vital element.

When the question is looked at from every angle, one has to admit that most film-production seems rather a haphazard business, and when one considers how weather conditions, location difficulties, equipment deficiencies, and a thousand and one other things may affect the final result, one may well be amazed that so many film-productions can reach as high a standard as they do.

Different Points of View.

Certain conditions are traditional on the stage, and even there a revision of methods is coming. Whether they can be adapted to the conditions of film-production is a question worth discussion. Certainly, the methods of some film-producers might be revised, from a business point of view, with advantage, and many sources of waste cut out. But it has to be remembered that ultimately there are essential differences between stage and film production, and that the latter particularly is dominated by technical conditions and resources, all of which determine the treatment of the scenario, whether original or adapted from the play or novel, and all of which can only be known in their entirety by the director. When, therefore, one of exceptional experience declares against players studying the scenario or rehearsing for the play, it is well to give heed to such counsel. At the same time there is the author's point of view and the actor's, and it would be interesting to hear what they have to say on the question.

"The Wakefield Case."

Following "Narayan," the Gaumont Company will show "The Wakefield Case" at the West-End Cinema on Dec. 17, at 11 o'clock. This is said to be an exciting melodrama, spiced with mystery and produced on the very best lines. Florence Billings and Herbert Rawlinson make an excellent combination for a picture in which the action never flags for one second.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:-

Reference No. 6-10.
Fait high-class audience.....A Suit sensational audience C
Suit average audience.....B Suit any audience D

Released.	Name.	Brand.	Description.	Feet.	Markings.	Suitability.
March 27, 1921	Dead Men Tell No Tales	Vitaphone	Melodrama	7000	94	C B
March 28, 1921	The Decorator	Vitaphone	Comedy	2600	84	B
March 28, 1921	The Banded Woman	1st National	Drama	6000	9	B
Dec. 18, 1921	Something to Think About	Paramount	Drama	7000	94	B D
Dec. 18, 1921	Held by the Enemy	Art. Lasky	Drama	6000	94	B D
Jan. 13, 1922	Love, Honour and Obedience	Jury's-Metro	Society	5000	94	B
Jan. 13, 1922	Are All Men Alike?	Jury's-Metro	Comedy	5000	94	B
Not known	The Sack of Rome	Phillips	Spectacular	6000	94	A
Not known	The Love Tangle	Walturdyn	Comedy	5030	84	B
Not known	A Double-Dyed Deceiver	Goldwyn	Drama	5000	94	B
Not known	Merely Mary Ann	Fox	Drama	4500	9	B D
Not known	Little Angel	Luitz-Morat-Rognier	Comedy	5000	9	B D
Not known	The Road to Divorce	F.B.O.	Domestic Drama	5000	74	B

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Markings.	Suitability.
Dec. 6	Prince's Tour	Pathé	Interest	1000	94	D
Dec. 6	Pathé Pictorial	Pathé	Interest	1000	94	D

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ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week?]

PLAYS.

Abbott (E. R.) Rep. Co.-Dec. 13, Hippo.
Rotherhithe, S.E.
Abraham Lincoln.-Dec. 6, New, Cam-
bridge.
Allington Chasley Opera Co.-Dec. 6, R.
St. Helen's; 13, G.O.H., Scarborough.
Baynton Shakespeare Co. (Henry).-Dec. 6,
Pal. Watford; 13, Pal. Watford.
Belle of New York.-Dec. 6, King's, Ham-
merhithe.
Benson-Nelson Co.-Dec. 6, O.H., Man-
chester.
Bird of Paradise (Butt).-Dec. 6, Prince's,
Bristol.
Bird of Paradise (Macdonald & Young).-
Dec. 6, T.R., Dewbury.
Boy of My Heart (Walter Howard).-Dec.
6, O.H., St. Helen's; 13, O.H., North-
ampton.
Boy, The (Macdonald & Young).-Dec. 6,
Borough, Stratford.
Carl Rosa Opera Co.-Dec. 6 and 13, Covent
Garden, O.H., W.G.
Carl Rosa Opera Co.-Dec. 6, O.H., Chel-
tenham; 13, Emp., Coventry.
Carl Rosa Opera Co. (O. Section).-Dec. 6,
T.R., King's Lynn; 13, T.R., Norwich.
Carnival.-Dec. 6, O.H., Northampton; 13,
County Reading.
Chinese Honeymoon.-Dec. 6, Bedford; 13,
Luton.
Chu Chin Chow (Red).-Dec. 6, G., Derby.
Cinderella Man (Butt).-Dec. 6, T.R., Ply-
mouth; 13, T.R., Portsmouth.
Circus Queen.-Dec. 6, Emp., Kingston; 13,
Hip., Newcastle.
Crimson Abili.-Dec. 6, Hip., Richmond;
13, Art., Woolwich.
Disgraced.-Dec. 13, T.R., North Shields.
Dorcas Shakespearean Co. (Charles).-Dec.
6, F.G., Folkestone.
D'Oyly Carte.-Dec. 6, G., Oldham, and
King's, Glasgow; 13, T.R., Bradford,
and Lyceum, Edinburgh.
Face at the Window.-Dec. 6, Pal. New-
castle; 13, Hip., Ashton-under-Lyne.
Forbes-Robertson, Frank.-Dec. 6, T.R.,
Bolton; 13, W.G., New Brighton.
Girl for the Boy.-Dec. 6, Emp., Birming-
ham; 13, P.O.W., Grimsby.
Going Up (Macdonald and Young).-Dec.
6, G., Wolverhampton.
Halloway (Lillian) Rep. Co.-Dec. 6, R.,
Norwich; 13, E., Grantham.
Harvey (Martin) Co.-Dec. 6 and 13, Ken-
nington, S.E.
Her Bridal Night.-Dec. 6, Emp., Edmon-
ton; 13, K., Longthorpe.
Hill-Mitchell Rep. Co.-Season, T.R.,
Leicester.
Howitt (E. C.) Rep. Co.-Dec. 13, Rugeley.
In the Night.-Dec. 6, Shakespeare, Liver-
pool.
Jeffersons.-Dec. 6, T.R., Birkenhead; 13,
W.G., New Brighton.
Jest, The.-Dec. 6, T.R., Newcastle.
Kiss Call (Red).-Dec. 6, Lyc., Sheffield.
Kiss Call (Wallis and Henson).-Dec. 6,
R., Guildford; 13, Emp., Swindon.
Kissing Time (Grossmith and Laurillard).
-Dec. 6, Prince's, Manchester.
Law Divine.-Dec. 6, T.R., Aldershot; 13,
O.H., Leicester.
Lilac Domino (Butt).-Dec. 6, T.R., Not-
tingham.
Lilac Domino (Macdonald and Young).-
Dec. 6, Palace, Burnley.
Little Bit of Pluff.-Dec. 6, Emp., Preston;
13, Shakespeare, Liverpool.
Luck of the Navy.-Dec. 6, O.H., Cork.
Maid of the East.-Dec. 6, Lyc., Edin-
burgh; 13, K., Glasgow.
Maid of the Mountains (S.).-Dec. 6, St.
Ives (I), March (2), Wisbech (3).
Milestones (Platt and Eaton).-Dec. 6,
G., Croydon.
Mother Should Tell (Lew Lake Co.).-
Dec. 6, T.R., N. Shields; 13, County,
Shrewsbury.
Mr. Pim Passes By (Dudley Stuart).-
Nov. 29, T., Ashford (3), F.H., Woking
(3).
My Old Dutch.-Dec. 6, Pal., Ramsgate;
13, Gaiety, Hastings.
Ned Kean of Old Drury.-Dec. 6, New,
Cardiff.
Neilson-Terry, Phyllis.-Dec. 6, Wimbledon
T., S.W.
Nothing But the Truth.-Dec. 6, Lyc.,
Ipswich; 13, T.R., Peterboro'.
Oh! Joy.-Dec. 6, Woolwich.
Osmund (Mrs. Fred) Co.-Dec. 6, G., Lan-
caster; 13, A., Yarmouth.
Our Kid.-Dec. 6, Pal., Heywood.
Paddy the Next Best Thing.-Dec. 6, R.,
Bury; 13, R., Rochdale.
Pretty Peggy.-Dec. 6, Emp., Newport; 13,
Hip., Bristol.
Quaker Girl.-Dec. 6, H.M.T., Carlisle.
Ridding (John).-Dec. 6, Emp., Mother-
well; 13, Helensburgh.
Right to Strike (Hall and Rigby).-Dec.
6, Court, Liverpool; 13, Lyc., Sheffield.
Romance.-Dec. 6, T.R., Brighton; 13, Lyc.,
Sheffield.
Romance of the Rosary.-Dec. 6, Met.,
Glasgow; 13, T.R., Dewbury.
Roses of Araby.-Dec. 6, Blackburn; 13,
O.H., Middlesbrough.
Seven Nights in London.-Dec. 6, T.R.,
Exeter; 13, T.R., Stratford.
Should a Husband Forgive?-Dec. 6, G.,
Lancaster; 13, A., Yarmouth.

Sign of the Cross.-Dec. 6, Perth, Th.
Perth.
Silent Watch, The.-Dec. 6, Shotton; 13,
Ellesmere Port.
Silver King.-Dec. 6, Brixton, S.W.; 13,
Boro', Stratford.
Three Weeks.-Dec. 6, T.R., Chatham; 13,
Brixton Th.
Three Wise Fools.-Dec. 6, Pal., Maidstone.
Thilly of Bloomsbury.-Dec. 6, New, Crews.
T. L. D. Boys.-Dec. 6, G., Brighton; 13,
G., Brighton.
Toto (Alexander Humphreys).-Dec. 6,
T.R., West Stanley.
Two Little Drummer Boys.-Dec. 6 and 13,
Grand, Brighton.
Who's Hooper? (Butt) (Red).-Dec. 6, T.R.,
Portsmouth.
Yellow Ticket.-Dec. 13, G., Hull.
Young Person in Pink.-Dec. 6, T.R., Lin-
coln; 13, O.H., Manchester.

REVUES.

Box of Tricks.-Dec. 6, T.R., Worcester.
Dream Girl.-Dec. 6, Queen's, Leeds.
Follies of 1930.-Dec. 6 and 13, Emp.,
Bordeaux.
Heads or Tails.-Dec. 13, G., Falkirk.
Hello! Blackpool.-Dec. 6, Royalty, Bar-
row; 13, Hip., Huddersfield.
Jack in the Box.-Dec. 6, Pal., Lincoln; 13,
Rotherham.
Jollities.-Dec. 6, Emp., Islington.
Maid of the South.-Dec. 6, Hip., Devon-
port; 13, Bridgewater (3), Barnstaple (3).
Moon Maiden.-Dec. 6, R., Middlesbrough; 13,
G., West Hartlepool.
Nothing Doing.-Dec. 6, G., Mansfield; 13,
Tivoli, Hull.
Oh, I.-Dec. 6, T.R., Hyde; 13, Emp., Wol-
verhampton.
Oh! La La.-Dec. 6, Pav., Leicester.
Redhead.-Dec. 6, B., Chatham; 13, P.,
Newcastle.
Ship Ahoy.-Dec. 6, T.R., Inverness; 13,
Emp., Invergorrard.
Sweet Fanny Adams.-Dec. 6, Hip., Nun-
caster; 13, Hip., Wigan.
What Not?.-Dec. 6, T.R., Smethwick; 13,
Emp., Middlesbrough.
What's What.-Dec. 6, Pal., Hull.

PANTOMIMES.
Mother Goose (Vantom Swift).-Dec. 6,
Pav., Liverpool; 13, Q., Manchester.

FORUM CLUB MATINEE.

On Tuesday, Nov. 30, a most successful
matinee, in aid of the Vanguard Farm,
Sutton Valence, for seriously disabled sol-
diers and sailors, was given by the Forum
Club at the Chelsea Palace. Two new
pieces were presented, the first being

"THE ONLY DAUGHTER."

A One-Act Play by Gwen John.
Teresa's Aunt Miss Gwen John
Teresa's Father Mr. Arthur Hambling
Teresa's Lover Mr. Eric Cowley
A Servant Mr. Clare Sutton
Miss Gwen John evidently believes in
the "Right to Strike," and the freedom of
youth to live its own life, even though a
selfish one. It is a tragic little piece,
cleverly conceived, in which Miss Hil-
lary Bruce-Potter scored a success as an attrac-
tive, but wilful girl, whose longing for
freedom and rebellion against the loveless
marriage mapped out for her by her aristo-
cratic old father, leads to a stormy scene
and the father's death from heart failure.
The meek, down-trodden aunt, her anti-
thesis, is well played by the authoress,
Miss Gwen John. Mr. Eric Cowley, the
producer, was the shy, awkward, but
manly young lover to the life; and Mr.
Arthur Hambling dignified and imposing
as the stern parent.
The second piece was

"CREATION."

Comedy in Three Acts, by Theresa Vigo.
Mrs. Helen Steel. Miss Victoria Addison
Lady Monica Gint. Miss Marya Vigo
Frederick Grant, C.B.E. Mr. Hew Gordon
Leo Legrand Mr. Darby Foster
Jean Miss Lillian Christine
Simpson Miss Clara Sutton
Carlton Mr. Ivan Berlyn
In this Mr. Darby Foster gave a pictur-
esque and dramatic performance of the
young singer and composer, Leo Legrand,
who refuses to heed the voice of the
charmer, and sacrifice truth, honour, and
fidelity at the shrine of his creative
genius. Especially forceful was his repul-
sion of the society syren, Lady Gint's, advances
in that fair charmer's boudoir, when he
tells her some awkward home truths, and
proves himself a man as well as an artist.
Miss Marya Vigo was graceful as the wily
grass widow, Lady Monica Gint; and Miss
Lillian Christine was a delightful Jean
Legrand. Mr. Ivan Berlyn acted cleverly

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Hill
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—Tempest, Act ii, Scene ii.

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Yes: the journey home passed very
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he looks so young an' all."
FREDDIE. Has it gone 12.
PIP & SQUEAK. Quite enjoyed the
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ODD. Strange—no response to my cable.

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CALLS FOR DECEMBER 13, 1920.

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Osborne and Perryer, Suther, Herbert Cave.

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Rehearsal at 12 noon for:—
Cycling Brunettes, David Poole, Peggy
O'Hara, George Jackley, Nat D. Ayer,
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WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—
"Mumming Birds," Westwoods, Ernie
Ream, Nelson Trio, Haywood and Hay.

SHEPHERD'S BUSH EMP.

(Company as Booked.)

THE CHISWICK EMPIRE.

Will Collinson and Co., Julian Rose
Dollie and Billie, Alec Regan, Peter
Pariss, De Busse.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—
Dalmere's Circus, Finlay Dunn, Tom E.
Hood, Frank Le Dent, Corri and Cerri,
E. Hel Hook.

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NOTE.—Artists engaged at any of the above theatres should send photos for display
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NOTE.—All Sketches played at the above theatres must be licensed by the Lord
Chamberlain, and a copy of the licence, together with script as licensed, must be sent to
the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except The London
Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin
Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor, (Harp and
Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and
special stage requirements stated, in letters marked "Stage Department," by Artists
three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of
Pictorials really representing the Act, should be forwarded three weeks before opening.
If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities
forbid this and the majority of the public resent it. This intimation is only rendered
necessary by a very few Artists.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they
cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or
contract for goods or services must be accepted for any of the above Theatres except upon
receipt of an Official Form issued from the Offices, London, and signed by either Sir
Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible
for same, and will refuse payment. In special cases where goods are required at once
supplies must look to the individual placing the orders, who will be personally liable,
unless an official confirmatory order, signed as above, is received within 48 hours. Invoices
must be sent to the Theatre, but monthly statements should be sent to the above Head
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Rehearsal at 12.
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Gwen Thomas. Bros. Bright. Four Revels.
The Borellis. Bioscope.

EUSTON.

Rehearsal at 12.
"Current of Fun." E. O. Freshwater
and R. Harcourt & Co. in "Devilish Chicken."
Geo. W. Lie and Co. Ajax and Runtly.
Fred Land. Nat Boss. Bryan O'Sullivan.
Ryewodes Trio. Nelson and Maynard.
Bioscope.

WATFORD PALACE.

Rehearsal at 1.
J. Laelle Hiles to present "Pinkie-Poo."

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Bill matter to be sent direct to the Manager of each hall
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